

The Artist Work Book



Two Books in one on Becoming a Creative Artist

Wayne Reed Lougee

The Artist Work Book



The Artist

Book One: 75 lessons for ideas on creating beautiful art

Book Two: Living a Creative Life

By Wayne Reed Lougee480

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Going Home

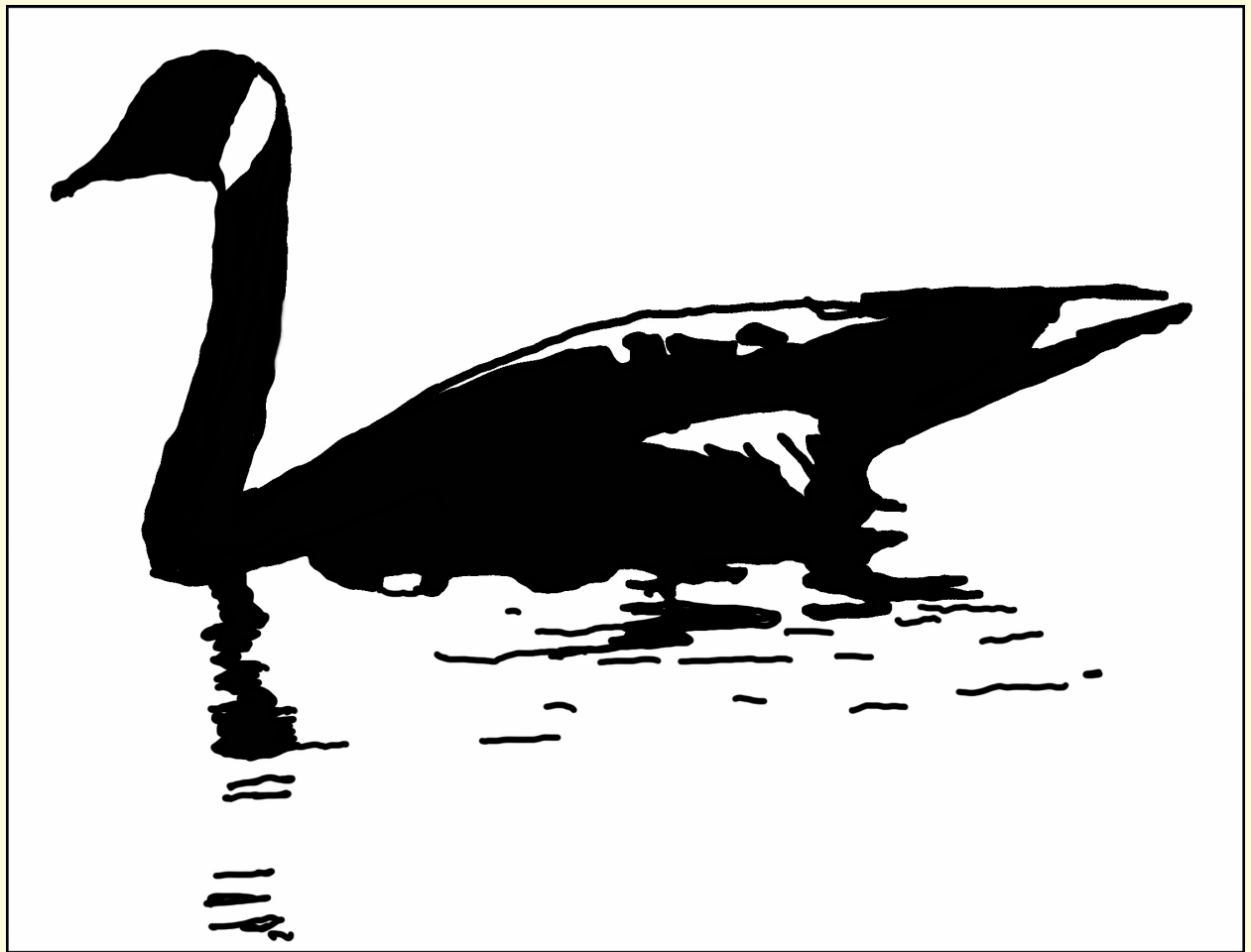
Book One: The Lessons

This first volume contains specific lessons I have learned from creating my own style of art over the past 50 years. I have considered myself to be an “artist” from the time I was in grade school in the 6th grade. Every year from 6th grade through my first year in college, I elected to take art classes. Yet, not withstanding my traditional art training, I do not believe I am, or have been, an “artist” because of this art education. I am an “artist” only because I create art for others to enjoy. I not only love to create art, I also love to talk about my art. I love to explain how my art has been created, what it means to me, and why my art may have meaning for others.

In talking about my art I may use the terms drawing, painting, or photographs, because those terms are understandable by all, but I really consider my creations to be simply referred to as “art” because I use combinations of all to produce art. Regardless of how I create my “drawings” it is all art to me. In my mind, an artist can use any technique, media, tools, colors, or process to create art. If the artist likes what has been created and the artist is willing to show the world then nothing else matters. It is art and you are an artist.

The lessons in this book are not necessarily what you may need to follow to become a better artist. They are just lessons that I have learned and develop for myself. You may learn in a different way that I have. I only present these lessons because they may help someone who is struggling to create their own art.

We all have an artist inside of ourselves, we just need to bring that artist out. That is why I have written this book.



1. The Wall



I first saw the Great Wall in 1986.

Lesson 1: Use photos to draw memories again and again.

I first saw, and walked on, the Great Wall the mid 1980s. I was taken to visit it by my friend Joe and his wife. Of course I took a lot of pictures, some of them better than the others, but I make it a practice to save both the good and the bad. This is because the worst photo, I may have taken, may have something in the background that is worth saving, and therefore, drawing.

The photo this drawing on was a good photo so I didn't have far to look to the background to find a good subject to draw. I have drawn this picture so many times that I'm not sure how much the original photo looks my drawings. The photo is in a box somewhere safe in our house, but I haven't seen it for years.

I guess the lesson that I am sharing, regarding this drawing, is that photos are great places to find something to draw. I would also say that a good picture or drawing is worthy of redrawing time and time again. The subject of the drawing may change a little each time it is redrawn as that each new drawing may focus on another aspect of the scene.

Sometimes my later drawings are, in my opinion, better each time I draw them. Sometimes I make grave mistakes and end up still liking the first drawing the first best. I never know what will happen when I redraw a picture over and over again. As you can guess, I have many drawings of the Wall, but this one is my most recent. With a collection of over 10,000 traditional and

digital drawings, it may me take some time to find the original drawing.

Lately, I have started a better system to remember where I have stashed each drawing so that I can find them easier. I haven't always done this. I save all that I create, but where each one is saved may not be remembered.



Chesapeake Bay

2. Looking Beyond the Trees



Lesson 2: Draw to help others think.

This drawing is an example of the principle that art is not always appreciated in the same way. Some people like pictures that display reality as a photograph would. Others like to look at something a little more chaotic like the picture at the start of this lesson. When I see a drawing like this, I try to guess what the artist was thinking about when it was created.



For people, like myself, art is an intellectual pursuit. These people like to view any art that will help them think of different perspectives or different ideas. This encourages them to see their world in a new way. This was what was try to do here. This is not my best example of this principle, but it works for this discussion.

There are several layers to this piece and the most important two layers are the face in the back! the face of the artist Rembrandt, and the foreground layer of tress. The artist is looking through the trees as if he is searching for something thing or was just viewing something. The viewer can not see what the artist is seeing, but can only see that the artist is looking. His view is not clear because the trees are in his way.

To me this represents the real world where nothing seems to clear, especially if we're are trying to understand something that is emotional, physical, or spiritual. We, as the artist in the background of this drawing, may need to see beyond the trees if

we are to see clearly. We, all, need to see beyond the trees that block our view of the world and see it as it really is.

Though this may not be a great work of art that someone may want to hang on their wall, it is however, something that could inspire others to think, no matter if it is famed and hung or just a page in an art book. Someone may be able to see in this piece of artwork something more profound than just a face looking through the trees. Sometimes we need to look through the trees to see things more clearly.



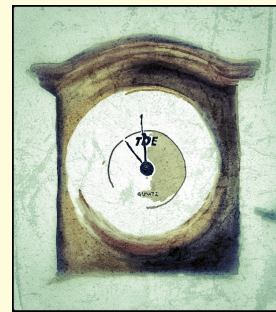
3. My Coin Collection



A Qing Dynasty coin.

Lesson 3: Draw the ordinary.

This subject of this drawing is an example of an item in my personal collection of things that I take out for visitors to touch and feel. My collections, like my art, is open to all who enjoy the things I enjoy. This drawing is not as clear as if I just took a photograph, but it is still a drawing of something that is real. Something I treasure.



I collect odd coins and keep them in boxes and jars throughout my house. They are fun things for younger visitors, who come to my home, to look at and wonder where they come from, and more importantly, why I would collect such things. It is an experience and opportunity rarely given to children these days. They are often told to look and not touch. But, I love to see the wonder in their eyes as they look through, and play with, my coins and other collected items.

I enjoy collecting things that both are not necessarily seen in most houses and are things that are not so precious that children can't touch and feel. This coin is just of the many things that I share with others when they come to my home.

Part of the wonder of my collection, not pictured here is the many places I store such things. I have several larger containers such as a couple of Chinese boxes with drawers filled with small items such as coins, pins, and toy cars. I also store such items in small wooden or porcelain containers or vases. The containers,

themselves, are just as fun as my collections contained within them.

This drawing is also a good example of something to draw when the artist cannot find anything else to draw. At such times, I look for things just sitting around the house. Many times, I may draw something that others may never thought to be something worthy their time to draw. For example, I have drawn the door knob on my bathroom door and our kitchen sink. I really do enjoy drawing things that are not considered worthy of other artist's time.

I truly enjoy drawing the coins and other things in my collections. There are several other examples of these type of drawings in this book. The lesson here is to look for the ordinary around your house to draw. You may not have the type of collections that I have, but find something that is not just another beautiful landscape or a vase of vibrant flowers. There is much of the ordinary around the house to draw.



My Great Grandmother's
Typewriter

4. The Maryland City Airport



Small airport on Brock Bridge RD between Laurel and MD City.

Lesson 4: Draw places you see on a regular basis.



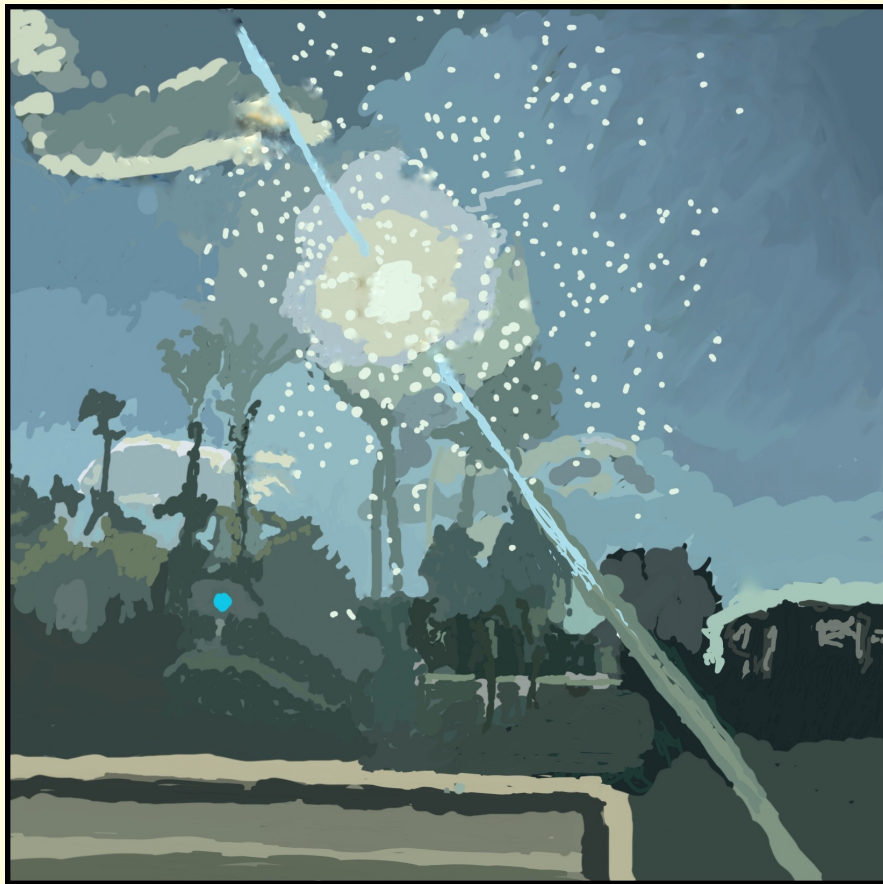
We used to call this the big green house because it used to be green.

The Maryland City airport is a place I past by for many years. It is a place that always intrigued me, not because I fly small planes (because I don't) or because I have any real interest in aviation, but because the setting is beautiful. It is just a small airport set back from the road among the trees running along side of a small river (not pictured here). It is on a wooded road that gets flooded several times a year because the small river becomes quite large after a heavy rain. It is a very quiet and pleasant setting in central Maryland that is surrounded the noisy Washington DC suburbs.

There are many places, like this, in this world that are special to me. Many of those places are not famous like the Lincoln Monument, although the Lincoln Monument is also a special place for me. Most of my special places, although not so well known, have inspired me to make a record of such places with drawings for my children.

The lesson here is to record in art one of the places that have special meaning for you. Draw scenes from those places and tell your family why that place is important to you.

Another note on this drawing is that I was experimenting with a new style. I used only thin lines of color, drawing line upon line and then shaded those colored lines with thin white lines. The style gave the drawing a soft, muted look. I think it turned out extremely well.



Dirty Bus Window

5. Southern California Beach Houses

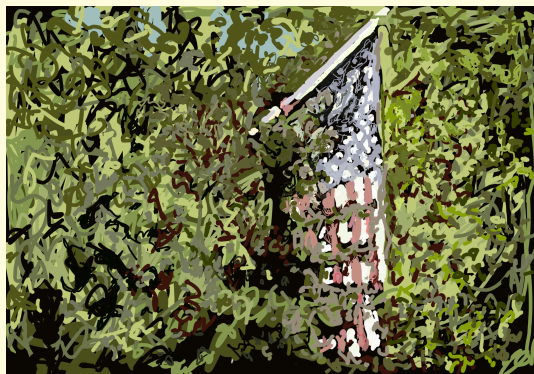


I believe this is in San Diego.

Lesson 5: Create for yourself, not for others.

For some reason, I think this was a scene I saw from a beach walk in San Diego. I drew this from an earlier drawing of the same scene, but this time I changed the style of drawing completely from the original. Originally, the drawing was done with greater detail, more like a photograph, with sea birds flying along the shore. This time I left out the birds and the shore line, focusing only on the buildings along the shore. In fact, there is no need to even know from this drawing that this is even ashore line picture.

My style here looks as if it is inspired by a cross between Impressionism and Latin American art. The buildings are just blocked walls and roofs. The trees are just blotches of dark green on thin, tall trunks. I purposely changed the style with this picture because it just felt like the right thing to do.



When creating something new, I always find that I am in a different mood each day than the day before. As my mood changes, my style of drawing changes. In this way, I seem to approach my art from a different direction each time I draw.

When I draw, it is more important for me to let my mood influence how I draw than it is to draw what I think someone

else may want me to draw. There are many voices out there saying what type of art is worth creating, but the best voice I have found to listen to is the one in my head. I draw what I feel like drawing and not what others may want or like. As an amateur artist I do not need to draw for others.

For this drawing, the style worked for me and I am happy how it turned out. It is a peaceful picture without a lot of outside noise. I left the bay and the beach out of this drawing because I didn't want those things to take the focus from the buildings.

This lesson is to draw what and how you want, not what others may think is important to focus on.



UFO Sighting

6. Our Living Room

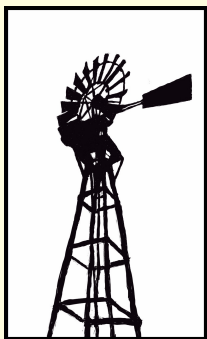


This is our living room in Gilbert.

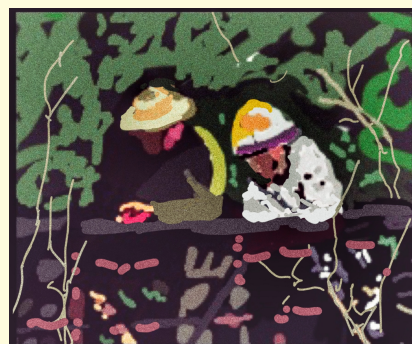
Lesson 6: Find the beauty already in your life.

This is a very rough sketch of our Arizona living room. The drawing is dark because the sun has gone down and the room is full of shadows, and I picked a view close to the wall looking forward towards the unseen front door. I have drawn vague indications of the pictures hanging and mirror on the wall, but for the most part, those things have been given very little detail. The lamp sitting on the table is the main focus, but the wall in the background with the drapes and shadows are a secondary focus. The pen work or brush work seems to have been made quickly giving the entire scene a more lively look, even though everything in the scene is static.

The lesson I would teach from looking at this drawing is that there are places or subjects within your house or life that can give you inspiration for great artwork. I always look at my environment no matter where I am and try to see a perspective that may be overlooked by others. Usually, I look at ordinary places or things from a position that is somewhat awkward for the artist to see the scene.



Drawings like this help others understand the beauty in the life around you. Try it you may find it quite inspirational.



7. From the Ancient Chinese Book of Songs



Laurel Lakes in Laurel.

Lesson 7: Look for inspiration from literature.

This is a more complex work of art. I may refer to it as a drawing, but I also must admit it is not an ordinary drawing or painting. It falls into a category that is consistent with much of my later art. I have, in the past few years, turned from traditional art techniques, to use more digital processing because of my personal limitations with movement. I have Parkinson's and creating art in the digital world is much easier for me. With digital art, I have developed new styles and ways to represent my ideas in ways that I hope others will appreciate.



My studies at the university level involved reading and analyzing Chinese poetry. One of the first examples of Chinese poetry is the Book of Songs. I have paraphrased a line of a poem that indicates larger birds, like eagles soar high in the sky all by themselves, not like the smaller birds who flock together. The implication is that great people do not follow the crowd, but stand out as a leader.

This particular drawing of the great bird in flight, is a combination of three different processes. The bird, a Great Blue Heron, represents the large, great bird. This was a bird I saw years ago at Laurel Lakes in Maryland. I have reused this drawing in many of my other art projects. I drew the grass and

weeds below the Heron to represent the lake shore of Laurel Lakes. After merging the two drawing together, and possibly adding other art work to represent the sky, I then put the merged picture through a series of digital editing processes giving the final picture a textured look.



The lesson I want to present here is that literature can be the inspiration for artwork. The relation between literature and art is that both require thought and both may explore deep concepts about the world that are more easily understood on an emotional level. Consider the

literature you find most dear and think about how your art can bring out your emotions based on what you read.



8. An Eagle



The backside of a coin someone gave me.

Lesson 8: Viewing a picture up close and at a distance

This drawing is another coin from my collection. In creating this piece, I first took a photograph of the coin. I then drew the coin using the photograph and then used some digital processing. This drawing, like many of my drawings, is somewhat chaotic. What I find interesting with this drawing is that the subject is not easily recognize it at first glance unless the viewer takes a close look.

By looking closely, one see what the drawing represents, when view from a distance, the detail is not readily recognizable. This is what I would call a “think piece” because without thought the picture does not come clear. However, even at a distance, It is still a vague, but interesting picture.



The lesson here is that fine detail is not always needed to clearly represent what is happening in a work of art. A drawing can be appreciated at a distance without detail to guide the viewer's understanding. Detail that is seen only in a close view may give the viewer a greater opportunity to think. You will find that thought is a reoccurring concept in my understanding of art. If art dos not make me think, such artwork is of little use to me.

9. My Wife's Dog



Bert on a chair in our Gilbert family room

THE FAMILY DOG

Lesson 9: Digital apps can enhance art.

This dog has personality and is very faithful to my wife. I created this drawing in a different way than many artists might do. In fact, I know people who may not approve of how I drew this picture. Let me explain.



I first used my tablet to take a digital photo of the dog. I then transferred that photo into an app designed to improve photos. I then, used the app in ways that the app was not intended to be used and reduced the photo to only lines of black and white pixels. I then transferred the photo to a digital drawing app that allows drawing on various layers. I opened up a layer on top of the digitally processed photo and drew over the photo.

Many artists may call this copying a photo not drawing, but I disagree. Digital technologies have given the artist different ways to create art and when I can cut corners letting the technology to give me the result I need, then I use that technology.

Most times when I draw this way, I do not merely copy, I redraw what I see in the photo to be as I want it to be. I do not copy. I create art that is unique,

The lesson from this drawing is to not reject technical applications because your traditional beliefs may tell you that

doing so is not art. Use digital applications if that process provides you the work of art you want.

When I use digital applications, I really push the application to it's limit. I rarely use a application how the creator programed it to be used. The results generally is something that is unique. I often take that unique picture and redraw it again to add the details, colors, and texture that I want.

I did nothing so complex with this dog drawing because it did not need me to add to it. It is lovely as it is. The lesson to be learned here is to not be afraid to use digital apps when drawing. The results will be quite unique.



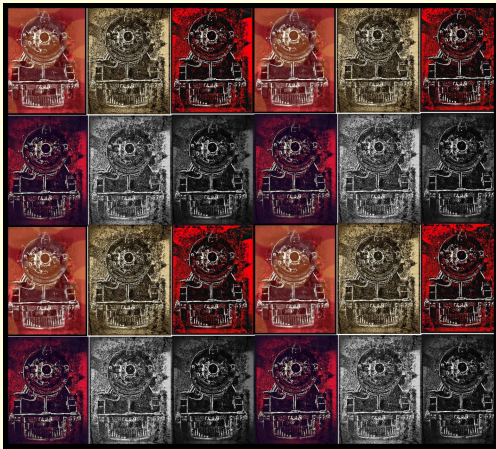
10. Three of My Granddaughters



A family trip to Great Falls, MD.

Lesson 10: Record family events with your art.

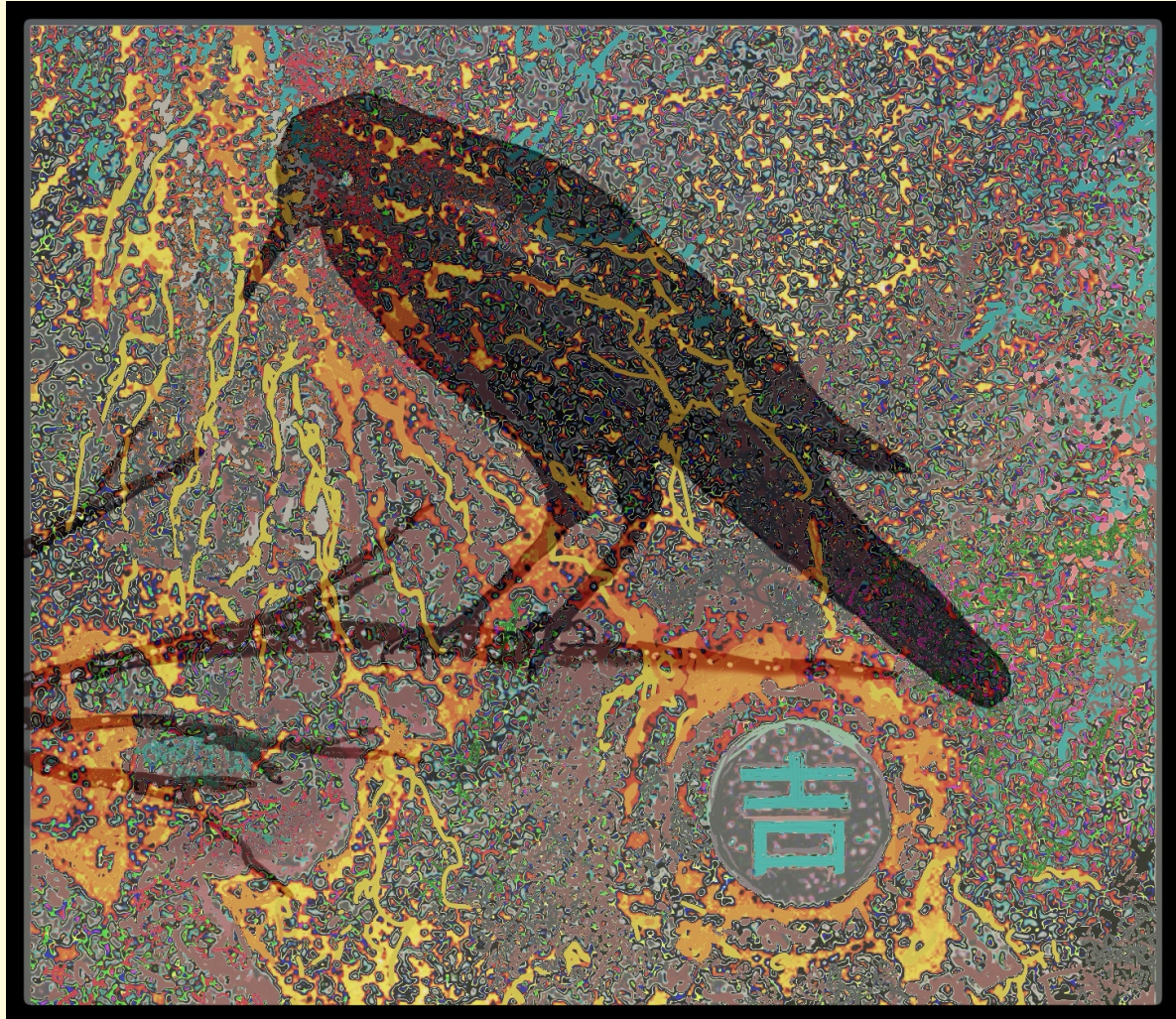
This is a drawing I made from a photo taken on a family hiking trip to Great Falls, Maryland. I was in DC for the purposes of seeing my neurologist and my wife and I took the opportunity to go hiking with our grandchildren. Our granddaughters saw a flock of Canadian Geese and went around collecting feathers. I have a later drawing that focuses more on the feathers.



Family outings are great opportunities to take photos, but if you are like me, most of those photos end up in some box or other like place and never seen again. I like to place some of those photos aside for drawing. If I produce a drawing of a family scene, I at least have double the chance that event will be remembered. And, then there is the case that the drawing may have sentimental value to your family members. I have drawn many pictures of my family vacations and each time I look through my art, I relive those family times. I am leaving my family a treasure trove of family art that someone sometime may appreciate.

The lesson here obviously is to record family outings and other family events with your art. I know that someone in your family will be happy if you did.

11. BlackBird



Blackbird Singing In the Dead of Night

Lesson 11: Music can inspire art.



I like this one a lot. It is obviously a drawing that has been digitally edited, but the effect is lovely. The focus of this picture is a Boat Tailed Grackle that lives year round in Arizona. The Grackle can have the sweetest whistle or it can produce a squawk that is quite annoying. I love sitting outside talking to these birds. They really will respond to you.

My idea for this presentation is the Paul McCartney's song below:

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life
You were only waiting for this moment to arise
(You were only waiting for this moment to arise)

This song is on the Beatles "White Album" which I heard for the first time while serving as a Chinese speaking missionary in Taiwan when I was 20 years old. My given Chinese name is Ji (吉) which means lucky. My signature is my Chinese name feeling that such a signature is appropriate.

The original blackbird drawing was a pen and black ink on paper picture. I photographed it and then completed the picture on my tablet.

The lesson I want to share is that music can inspire art. I listened to music as I draw and sometimes my drawing is a reflection of what I listen to.



I love birds, both big and small.

12. London Bridge in Arizona



Lesson 12: Draw places that have special meaning to you.

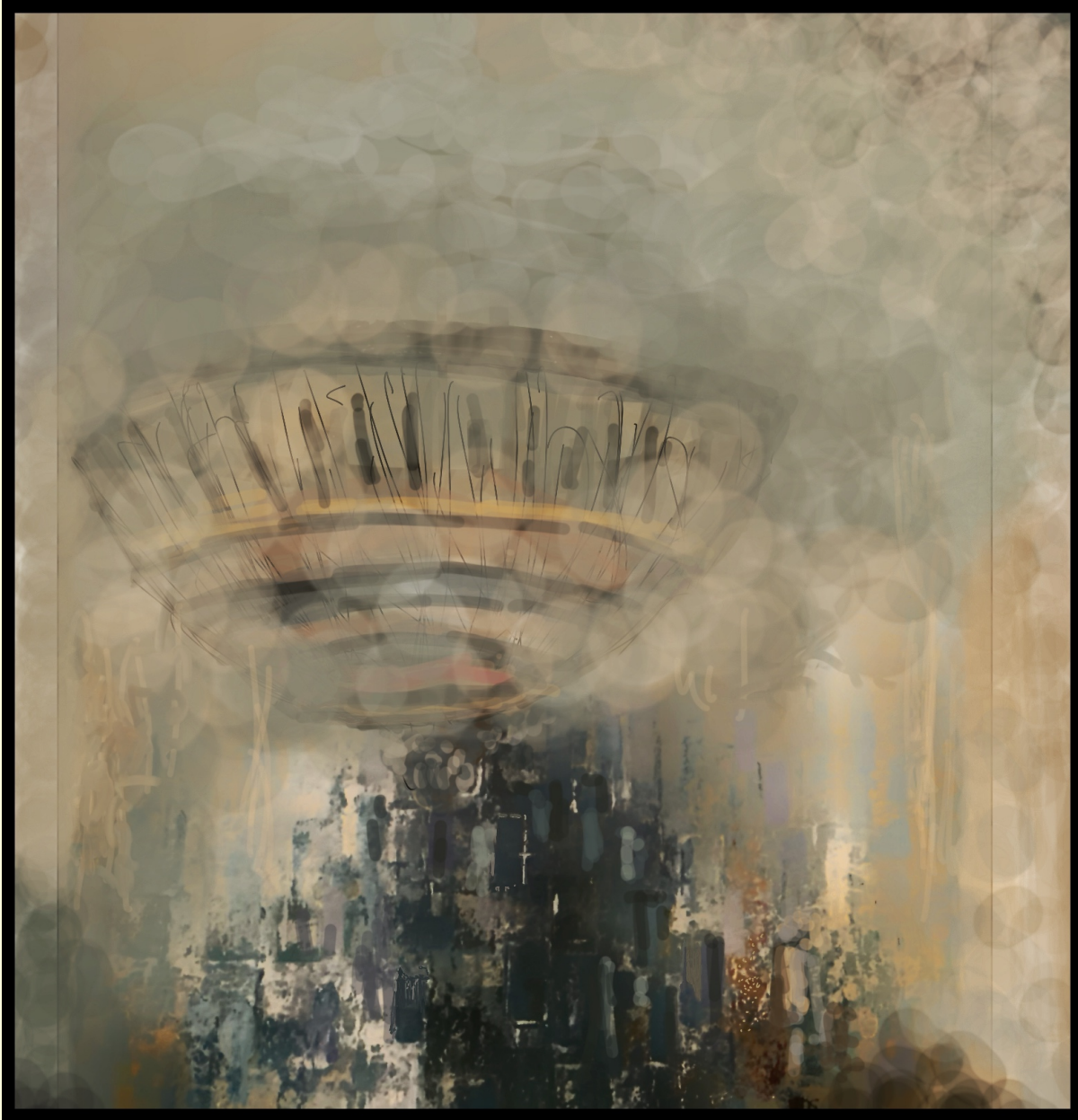
I first walked across the London Bridge in the 1990s in London, England. But, that London Bridge was the new London Bridge not the old one. Being a fan of Charles Dickens and other classic British Literature, I have read about the London Bridge many times, but walking across the modern bridge just didn't give me the feeling that I had expected. It is just a common, modern bridge.



I had know for years that the old London Bridge had been taken down piece by piece and transferred to Arizona. As you may guess, I took the first chance I had to walk across the old London Bridge that I had read about, only it was in Arizona. I finally felt that I had really walked across the famous bridge that every child sings about “falling down.”

The lesson here is that when ever you are faced with an extraordinary sight that means a lot to you, draw it. This other drawing is of the Temple of Heaven in Beijing, China.

13. Destruction



War of the worlds

Lesson 13: Find the unusual in the usual.

This is a very strange picture, but I must admit that I love drawing strange pictures. This book may contain several pictures that some viewers would call strange. I don't know why I am drawn to such art. Maybe it is because that I will always wonder why the artist chose to draw a particular scene or draw a scene in a particular way. I will also try to see if I could create my art in the same style.



The only money my grandfather had when he died.

This piece is a little difficult to explain only because I just can't remember how I constructed it. I have a idea, but I cannot guarantee that idea is accurate.

I do know that this picture, at least from one point of view, began in our newly redone master bathroom.

Early on, after I had been diagnosed with Parkinson's, we had our bathroom redone to meet the standards that someone with a

mobility disorder would need. My wife was totally responsible for the decoration of the room and she picked a large circular metal hanging light that sits above my large bathtub. On the wall behind the light she hung a large modern art type canvas that is just a formless glob of many colors, but I actually like that canvas a lot.

The part of the story I can't remember is whether this is based on two photos, one of the light and one of the canvas, or if it is, based on on photo with both the light and canvas. No matter which, the UFO is the light and the city is the canvas.

I remember going out with my high school friend, Carl, trying to see UFOs in the Ochoco mountains of Central Oregon. We never really saw anything, but I have always been a “watcher of the skies.”

The lesson here is that even ordinary things can be inspiration for strange drawings.



14. In My Youth



In my youth I liked to play games, now that I have
grown

Lesson 14: Playfulness can lead to creativity.

This unique picture obviously is a combination of several drawings processed separately and then merged merged together. The whole image was not planned, it just came to be this way by accident. I was just playing with several ideas and ended up with it as it is.



The basic drawing is a copy of a Chinese painting I bought in Chengdu of one of the Chinese immortals with the last name of Li, who is also mobility challenged like me. I thought it would be fun to add a child's head to the figure and so I used the head of the child in my next

drawing. I don't remember why I decided to present all four images, it was probably because I had made four in total and could not decide which ones I wanted to use and so I used them all.

The title is a play on words from the New Testament. I believe it was Paul who talked about when he was a child he acted as a child, now he is not a child he no longer does childish things. The picture came first and only then did I think up the title. In other words, I didn't create the picture with the title in mind.

Some times you just create a piece of art while just playing with particular drawing and then you may merge the first drawing with various other drawings. You may find that mixing previously drawn art may make an interesting new drawing. That is all I did here. I was just playing with a couple of finished drawings and came up with something I found to to be interesting.

The lesson here, I guess, is that playfulness can encourage creativity And sometimes that creativity will lead to the creation of something worth presenting in your next art book. That is what happened here.



15. Chengdu Street Child



A child I passed one morning in Chengdu.

Lesson 15: Sometimes unfinished is better than finished.

A while ago, I drew two children who I had met on the street in Chengdu. They looked like brothers. Much later I redrew one of the boys, focusing only on his head. I purposely left the drawing in a somewhat unfinished state because I liked the effect.

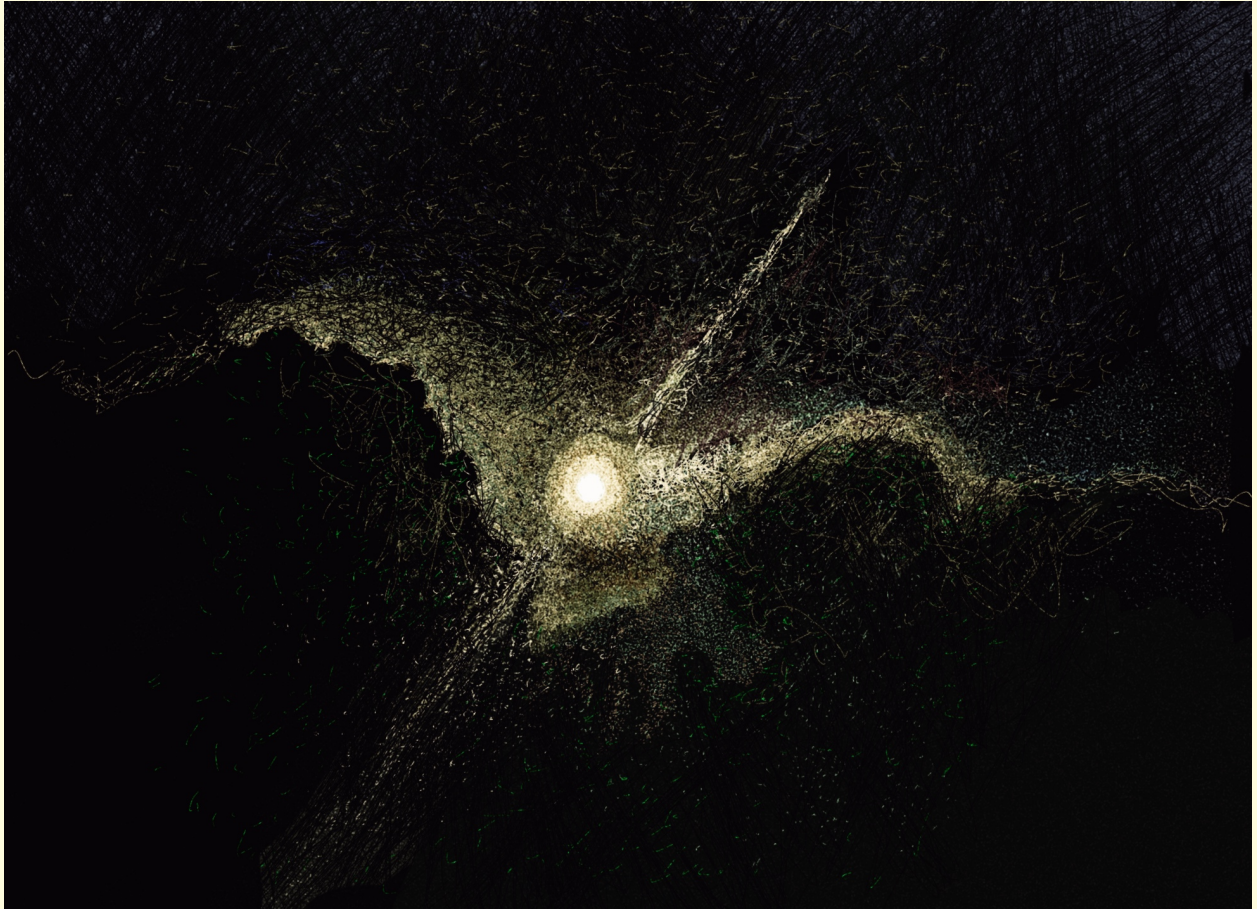
Sometimes, a good drawing does not need to be finished to the point that every detail is drawn.

I find that if I leave some detail out of a drawing, I can produce a drawing that is both presentable and leaves room for the viewer to exercise a little imagination. I purposely stopped drawing at this point because I felt that the picture really did not need anything more.

The lesson is that good art does not always need to have a “finished” look to be presented. Sometimes the unfinished look is better than if all details are drawn.



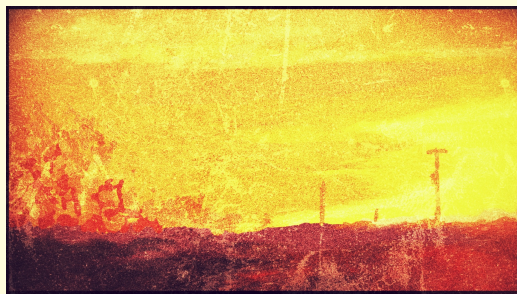
16. Maryland Moon



The moon over the trees in my daughter's backyard.

Lesson 16: If it is special, don't wait, draw it immediately.

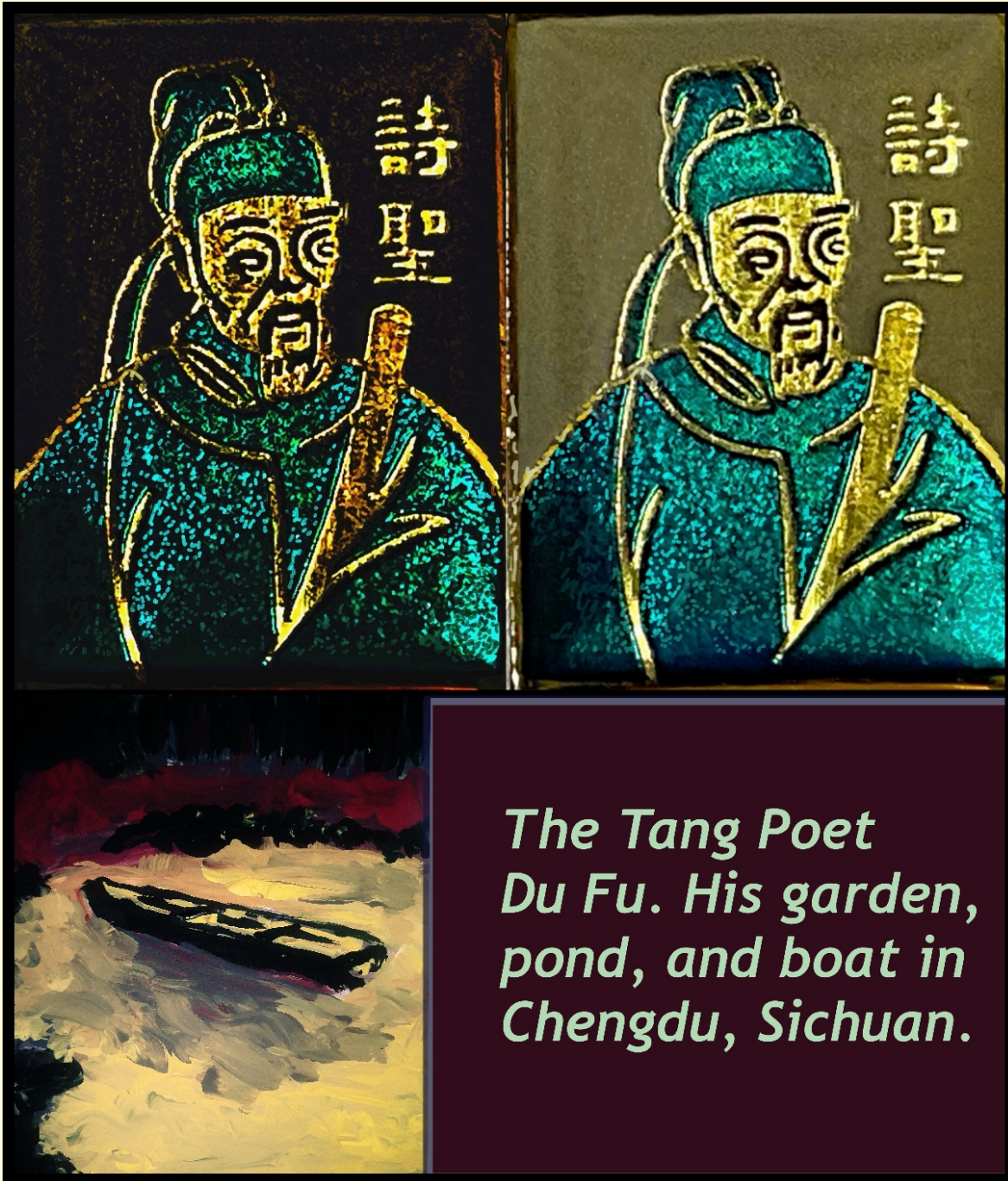
One night, while staying at my daughter's rural Maryland home, I saw the moon setting just above the tree in her backyard. It is really a backfield and the trees are set far back from her house. The moon that night was extremely bright and the upper branches were lit with a streak of moon light, but the lower branches and undergrowth were mostly dark. As I gazed at the moon while looking through the family room window, I thought that the scene I was watching needed to be drawn.



Sometimes I get the feeling that something is so special and possibly I may never see it again. I feel compelled to record that special view with a photo or drawing. That is exactly how I felt that moment watching the setting moon that night. I sat down immediately and started working on this drawing and did not stop until the picture was finished.

Sometimes the subject picks the artist and not the other way around. When this happens to me, I try to record that special view or event as quickly as I can because I not only want to draw what I see, but I also want to remember my emotions that I felt at that moment. The lesson here is to watch for something special and draw it when you see it.

17. Dufu, the Poet



*The Tang Poet
Du Fu. His garden,
pond, and boat in
Chengdu, Sichuan.*

I visited Dufu's garden once. I've translated his poems.

Lesson 17: Use current events to inspire art.

In college, I studied Chinese language and literature. The literature is studied, for the most part, was Tang Dynasty poetry. Tang poetry is the most read of all Chinese poetry and there were many excellent poets during that period. Probably the most famous was a man named Li Bai. Li wrote a lot of drinking poetry, but all Tang poetry, regardless of the surface level meaning, the lower, or hidden meaning usually was current (current at that time) political commentary. Du Fu is probably the second most known Tang Dynasty poet, and his poetry is very complex and difficult to translate. I read both Li's and Du's poetry, but understood Li Bai's writings more easily.

Du Fu lived in Chengdu and I had the opportunity to visit the place where he live and wrote his political poetry. As my picture shows, he had a pond on his property which I drew. I love to study the lives of the Tang Poets. They were, for the most part, failed politicians, or court officials. Lot of their writings concern how the current government is not taking care of the people.



If I were to select a lesson here, I would say that current events in our lifetime can also inspire great art.

18. Three Trees

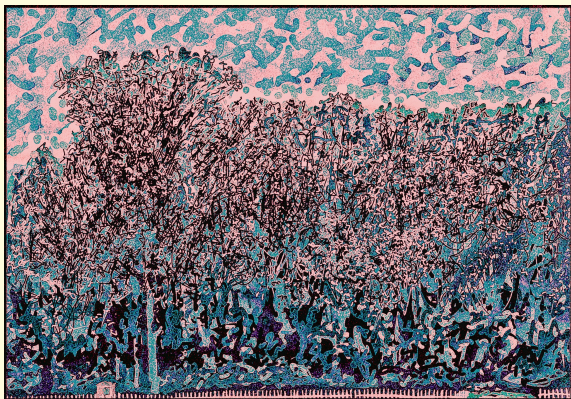


I either saw these trees down the road from my daughter's house or in the background of a Raphael painting.

Lesson 18: Study how the masters drew or painted.

These three trees were inspired by two things. They are probably three trees that I saw up the road from my daughter's house.

They are also a result of an experiment I was working on trying to learn how Raphael painted his trees in the backgrounds of his paintings. This drawing was inspired by the background trees in Raphael's painting of St, George and the Dragon. This is one of my favorite paintings which can be seen at the National Gallery of Art in Washington DC.



I have copied both George and the background behind George.

Drawing the both the foregrounds and the backgrounds of Master's art is good practice for improving your art skills.

With this drawing, I may not have copied directly from a Raphael painting, but I did try to copy how Raphael might paint this scene. Later I may have examples of actually copying actual Masters works of art. But there is always value to striving to learn from the masters.

The lesson is to study how master artists created their masterpieces. After all, their work make up most of the collections within every major art gallery in the world. Every time I'm in Washington DC, I try to visit the National Gallery of Art.

19. What is Art?



One man's art is another man's

Lesson 19: Art should be displayed and explained.

What is Art? This is a great question. Another similar question is who is an artist? I first want to say that when talking about art in this context, I am talking about visual art on paper, canvas, or maybe a digital display. I am certainly not an expert regarding other forms of art.



I believe my definition of art or even an artist is probably different than most people. I searched the internet to find typical definitions of these terms and found a lot of language relating to presentation, technique, quality, and other such concepts. I do not subscribe to any definition that focuses on such language. My definition for both terms are much more simple.

I will start with who I feel is a true artist. An artist in my mind is anyone who creates a drawing, painting, or any other kind of picture produced by other visual means and, (this is most important) has the courage to display or show their creation in public. An artist is not afraid of public opinion and does not care if some people do not like what has been created and displayed. That is all it takes to be an artist. Those who draw or paint, but never show their work are those who do not have the courage to be an artist. Technique, skill, media, etc. do not matter.

Next let's look at what is art. Just like my definition of an artist, art is any creation made by an artist and is displayed to the public. That is my definition. Art is something that may be

pleasing to one, but be trash another one. Anyone can be an artist and anyone can create art. If a person puts emotion into the creation of something and then shows that work of art to others there need be no other requirement.

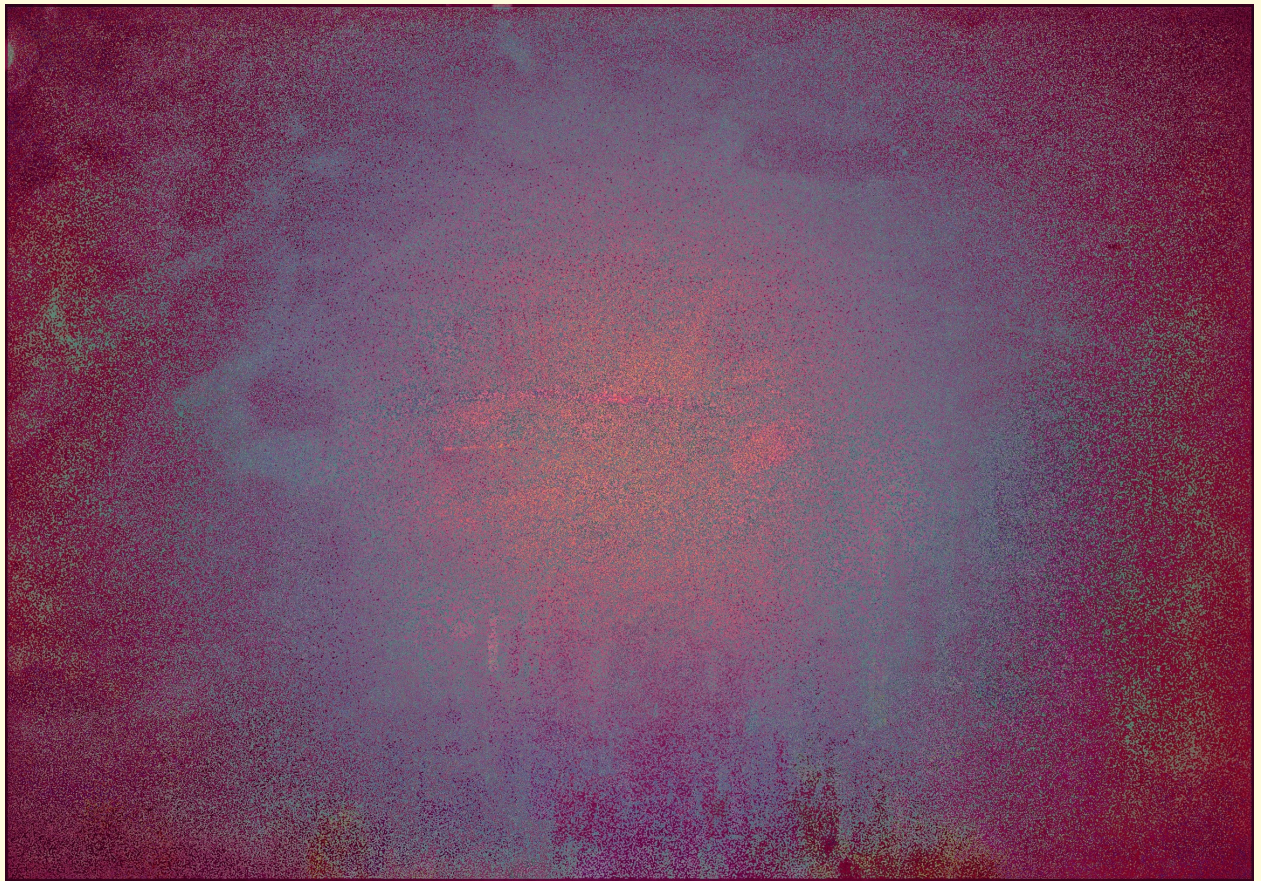


A good artist can explain why and how their work of art was created. Explanations of what the art means to the artist is a sincere sense of love for one's art. Regardless of how your art is created or what you have tried to represent, a good artist can explain the background and meaning of the work. Your art does not always need to have great meaning, but you should still be able to state something, such as you were just experimenting with colors, or style, etc. Maybe, like me you were just playing around and having fun.

I would have to say that in creating the piece at the head of this lesson, I was just having fun. I added the question in Chinese on the top of the drawing, "Is this art?"

The lesson here is to display your art and be able to explain what you have created.

Here is another example of me having a little fun with a drawing. I actually included this last picture to fill up space on this page, but it was fun arranging the drawing as I have.



20. Sunrise Over Laurel Lakes



Entirely fabricated picture with as many as 18 layers.

Lesson 20: Reuse Art to create something even greater.

I love this work of art. I would say that this is one of my best. It was also very complexed to create.

This picture is a combination of an old drawing of a bird in flight, a highly processed photograph of a sunrise, some digital drawing of the foreground, and also some digital blending of the colors to create the lake.

You have already seen me use this same bird in other pictures, so this is another example of saving all your art and reusing anything as needed. It is also a great example of blending many different items to create an even more powerful picture. When I looked at what I had made here, I was stunned at the emotion and beauty within this work of art. I never could have created this picture if I had not saved a lot of my previous work and had the experience to combine the right parts to visualize this masterpiece.



The lesson here is to learn how to combine the old to create something bigger than its parts.

21. My Daughter's Backyard



Just like the title says

Lesson 21: Find the color in a shadow.

While staying with my daughter in Maryland, I had a lot of spare time on my hands and so I spent time just looking around Western Maryland's fields and pastures. At the back of my daughter's backfield there is a nice stand of trees where I watch the birds, mainly Cardinals. However I also noticed the competition between light and shadows within the branches of the trees. Most artists, like myself, are obsessed with light and dark, especially how the two mix together.

I study these trees every day I'm in Maryland and try to draw the light on the outward branches and the dark beneath. This might be the most successful drawing I made during my last visit.



I particularly like the texture I gave to the tree trunks and also how the lighter trunks stand out from the shadows behind.

Understanding shadows help make a drawing or painting more believable. Many years ago, before the Impressionists, most artists just looked at shadows as being black. The Impressionists taught the world that sometimes shadows may be green or red. Today, we know that light plays on objects changing their colors. That same light will actually create colors

within the shadows, usually some tint of many different basic non black colors. Black is generally believed today by many to not exist in nature. An absence of any color, or pure black, is usually only found deep in an unlighted cave. Everywhere else there is at least a glimmer of light, even on the darkest night. Light provides the color in life and so there rarely is such a thing as a black shadow.

The lesson here is to study shadows and find the different colors that may make up a particular shadow. Many times I see red tinted shadows under green trees.



22. My Daughter's Backyard in B/W



Lesson 22: Leave the color out.

Drawing in black and white is an excellent way to begin finding out what kind of artist you may want to become. After mostly using pencil in my youth, I then turned to creating ink drawings, partly because I didn't have the confidence at first to use colors. Black and white was all I knew and so that is mostly what I used.

Later, I incorporated color in to my art, but I first learned to live in a black and white world. Using only black ink, I found that I love drawing landscapes and personal small items. I struggled at first to draw the human body and so my early ink drawings rarely included people. I will have more to say about how I came more confident in drawing people, but I will only say here that my early black and white experience helped me to later learn how to include people in my art.

Here is another of my black and white experiments. Notice, I added another light tint color in the the background to help the



black ad white stand out. I will have another good example of using a small amount of color added to a basic black and white drawing in order to improve the overall presentation.

23. The C and O



The C and O Canal in MD.

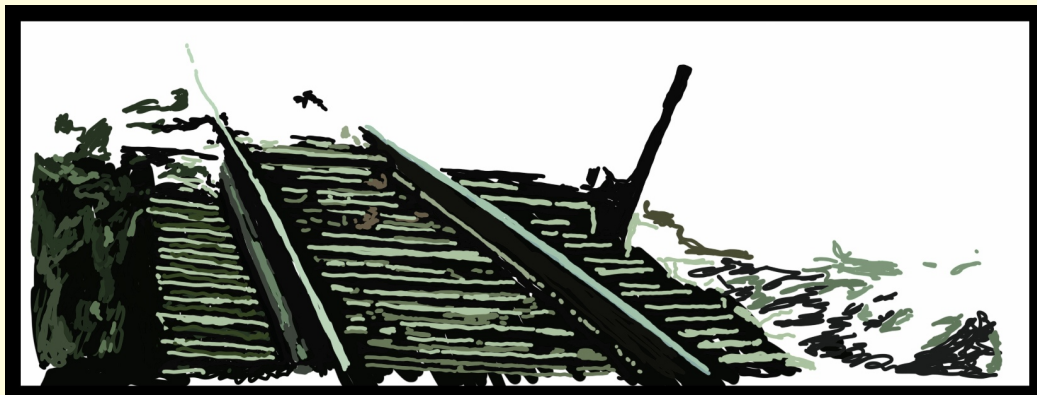
Lesson 23: Create studies for later work.

This is another sketch I made of a place our family visited on a vacation.

In drawing this scene I focused on the brick and stone work used to build the canal lock. The canal is no longer used for commerce and has let the grass and weeds clog up some of the water ways.

Also notice that I drew great detail in the foreground, but left the background mostly unfinished. Sometimes this technique works with a particular picture, but not always. Sometimes, an unfinished drawing is just a sketch drawn for a reference when you want to create a more finished picture later. I think that is what I have done here, but I have yet to draw the finished picture. I may just use the basic drawing to mix with other drawings and create an entirely different landscape.

The lesson is that sometimes your art work is only created as a study for use in later work.



24. Collecting Feathers



Lesson 24: Backgrounds are sometimes not necessary.

This is another view of the drawing in lesson number 10. It is of three of my granddaughters collecting Goose feathers on a family trip. This is an example of redrawing another picture of the same topic or place and changing or leaving out the background details.

This picture is a very good example of where the artist leaves the background completely white and only focusing on the main subject within the picture. This is a good lesson to be used when the subject is not only more important than the background, but also when the subject does not need the background to be a complete picture.



25. Great Falls, MD



A fun family outing and hike on the Potomac.

Lesson 25: Study the color and motion of water.

A lot of artists shy away from drawing or painting water. I remember as a child thinking water was either like air, completely clear, or like the sky, completely blue. Later as I started really looking at water, I saw that the light caused water to reflect many colors. I also learned that movement in water can also be seen in a picture and needs to be a part of the drawing either in great or muted detail. Not just understanding the color of water, but also the flow or motion of the water, should be a goal of any artist. At times water may stand entirely still, but usually in nature water moves, either slow or fast. So, I, like, many people, struggle with both the color and the motion of water.

I find, for myself, that the less reliance on detail and focusing on color helps me gain greater confidence when working with

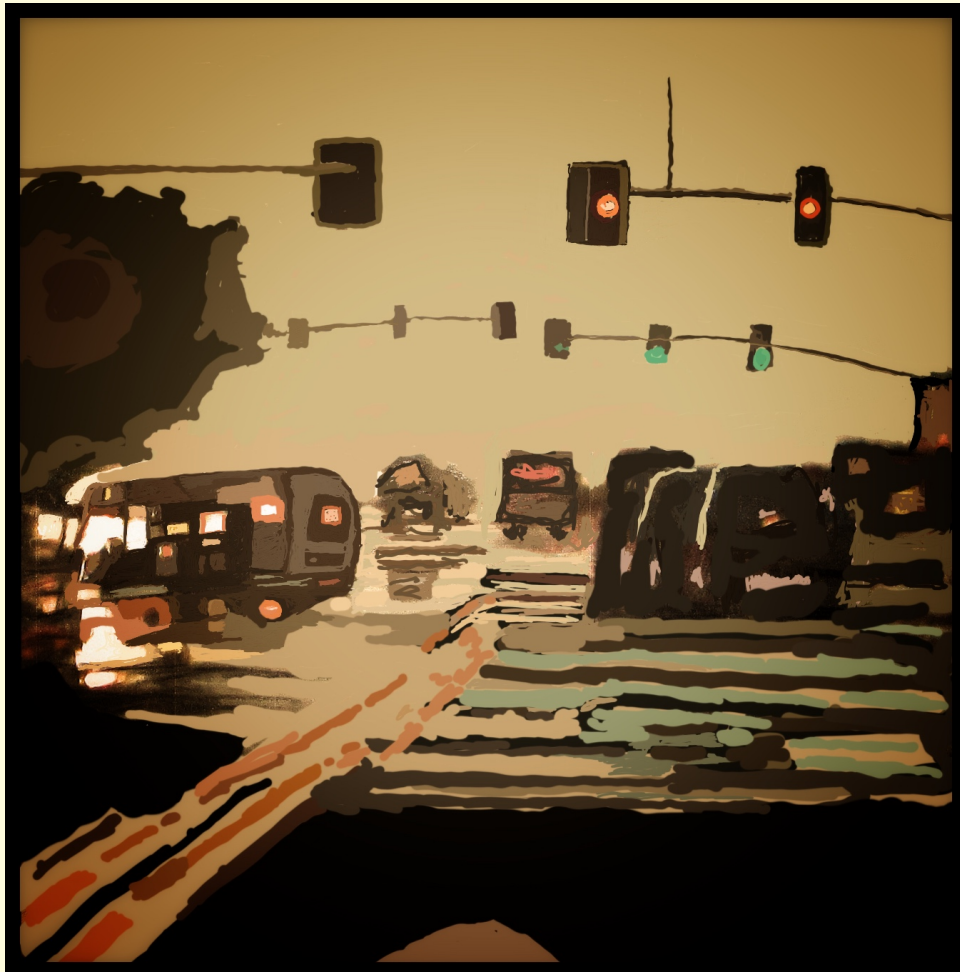


water. To much detail may cause the water to give greater focus than the picture needs. The colors need to reflect both the light and the shadows. I rarely use deep colors when working with

water that is in motion and in the sunlight. In a later lesson I

have drawn fish, deep in the ocean, and used a deep blue because there is both little visible motion and sunlight deep in the sea. Of course, if your drawing is black and white, then you will have to rely on detail when representing motion. If that is the case, generally less detail is still better than more.

The lesson here is to study both the colors of water, as well as, the motion of water. An understanding of both will be useful if you have never tried drawing water. Attempt drawing water in black and white and in color to understand the differences found in the two styles.



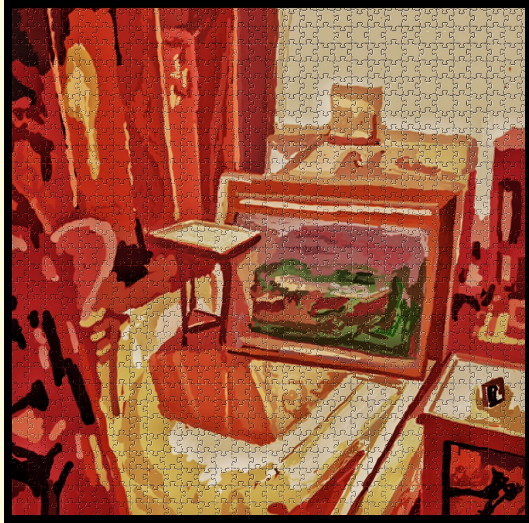
26. In the West Country



Across the street from my daughter's house in western MD.

Lesson 26: Unique locations have unique subjects.

My daughter moved from Annapolis, MD. by the bay to a more rural Maryland location closer to Maryland's Western farm

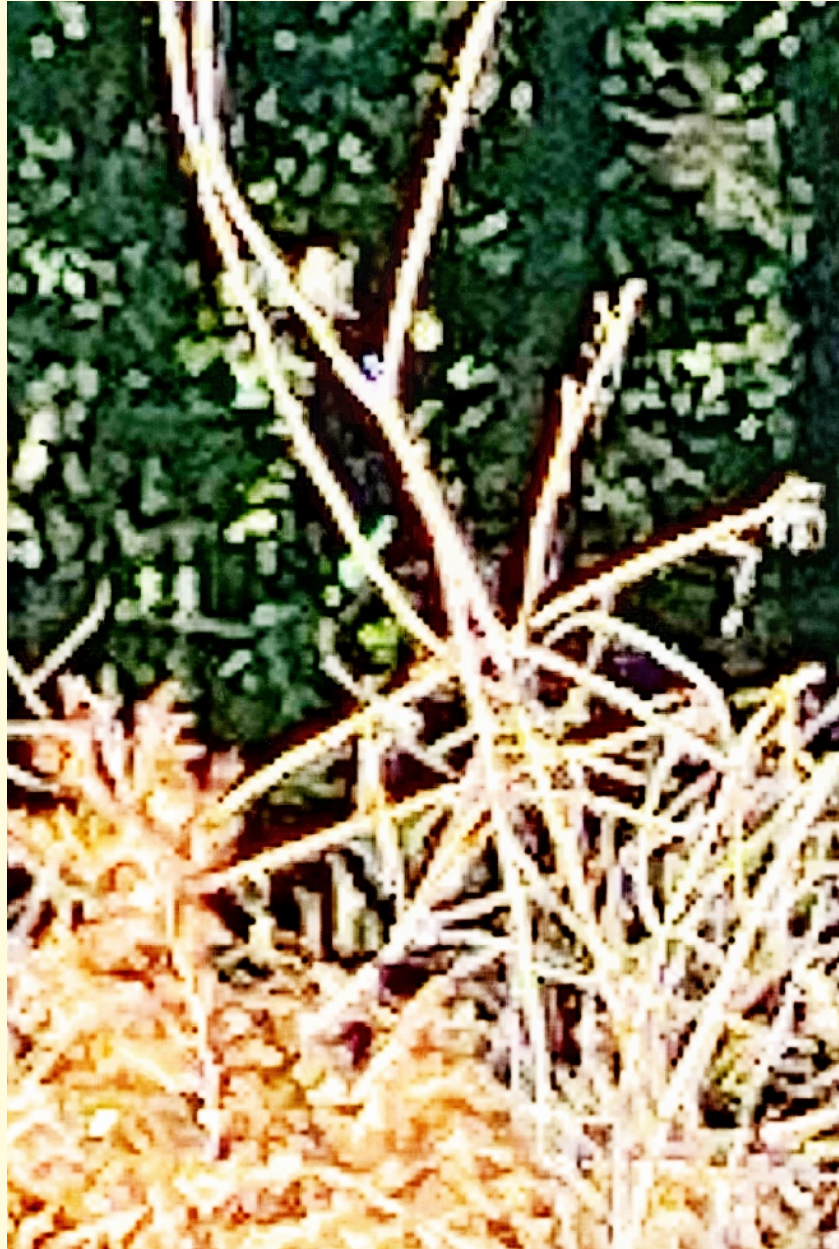


communities. I enjoy drawing places around the bay, but I also find a lot to draw in rural farm and horse property locations. These locations give me a good choice of country roads, animals, and farm buildings. Location is very important to choosing a subject to draw. Certain locations offer subjects and views that other locations do not. The real lesson here is to be flexible and in each location you may be, look for subjects that are around you that you may not see elsewhere.

As I travel around the country, I look for special opportunities in that area. For example, I go to Washington DC several times a year and I try to find something to draw around the national monuments or at the art gallery. I always come back from DC and Maryland with many new drawing subjects.

In Arizona I do a lot of desert and mountain drawings. The sunsets and the moon at night are also great for drawing in Arizona.

27. Waist Land



My daughter's backyard.

Lesson 27: Draw what no one else would draw.



MD cardinal.

This picture is somewhat unique. It is just a patch of weeds at the back of the field at my daughter's house. I believe that this is probably something that few would even think of drawing, yet it was quite fun for me to draw. Again, I want to stress that art need not be something that pleases everyone. It need not be something that anyone would want to have on their living room wall. It only needs to be something that the artists finds interesting. This is exactly why I made this picture. I liked that patch of weeds.

In your art, you should look for ideas or scenes to draw that no one else would think is worthy of drawing. Or, you could look for an ordinary thing or place that if looked at from a unique angle becomes something unique in itself. I have good example of that coming up in a latter lesson. But, for now the lesson is to draw something that most people would never think of drawing. This will truly expand your ideas for your own art.



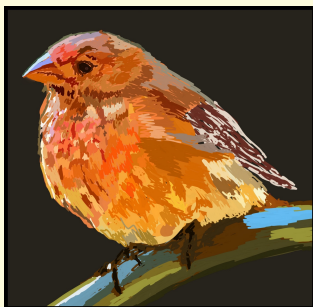
28. Backyard Bird

Lesson 28: Creating texture when drawing wildlife.

When I was younger, I had a fear of drawing animals, especially wildlife. That fear, I believe it was because I didn't know how to represent the surface texture, like fur. I felt that I had to draw every hair or every line in an animal's fur. Doing this, I would find that the final picture was over powering with detail and the animal was unrecognizable.

This fear kept me from what I feel is one of the most enjoyable parts of my artist experience. I love drawing wildlife, especially birds. With greater confidence I have learned ways to overcome that fear. This Cardinal is a great example of one of mine of how I learned to draw or paint wildlife.

With this Cardinal, it I made no attempt to draw its feathers. Instead, I kind of squinted my eyes and looked at the rough areas of the different colors. I did not try to get all the small patches of colors. I looked for the larger areas of common colors and and applied large swaths of the chosen color.



When I draw like this, I follow several general rules, rules that can be broken if they make no sense with what you are drawing. My first rule is to either use opposite colors or dark and light colors to define the larger difference in texture or the major sections within the object.

My second rule is to use at least 3 or more shades of the same color, or 3 or more different colors if the object is multi colored.

Less than 3 may leave the drawing with too little texture, but more than 4 or 5 may be too hard for an inexperienced artist to control. My third rule, is to rely on the color, even with black and white, to show the texture, not relying the lines.

I will have more to say on this subject later, but for now just work on texture.



29. High School Graduation

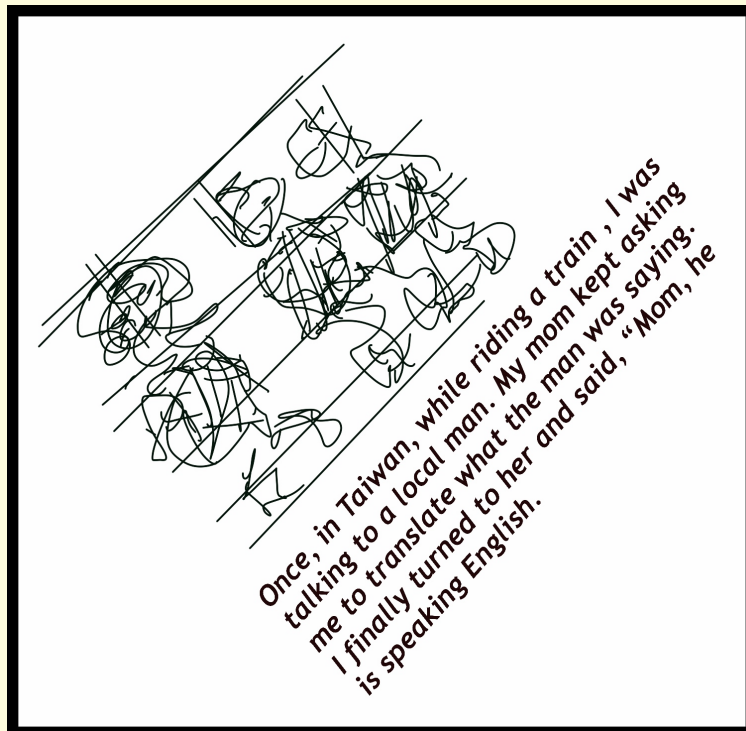


HIGH SCHOOL CAN YOU SEE ME IN THE BACKGROUND?

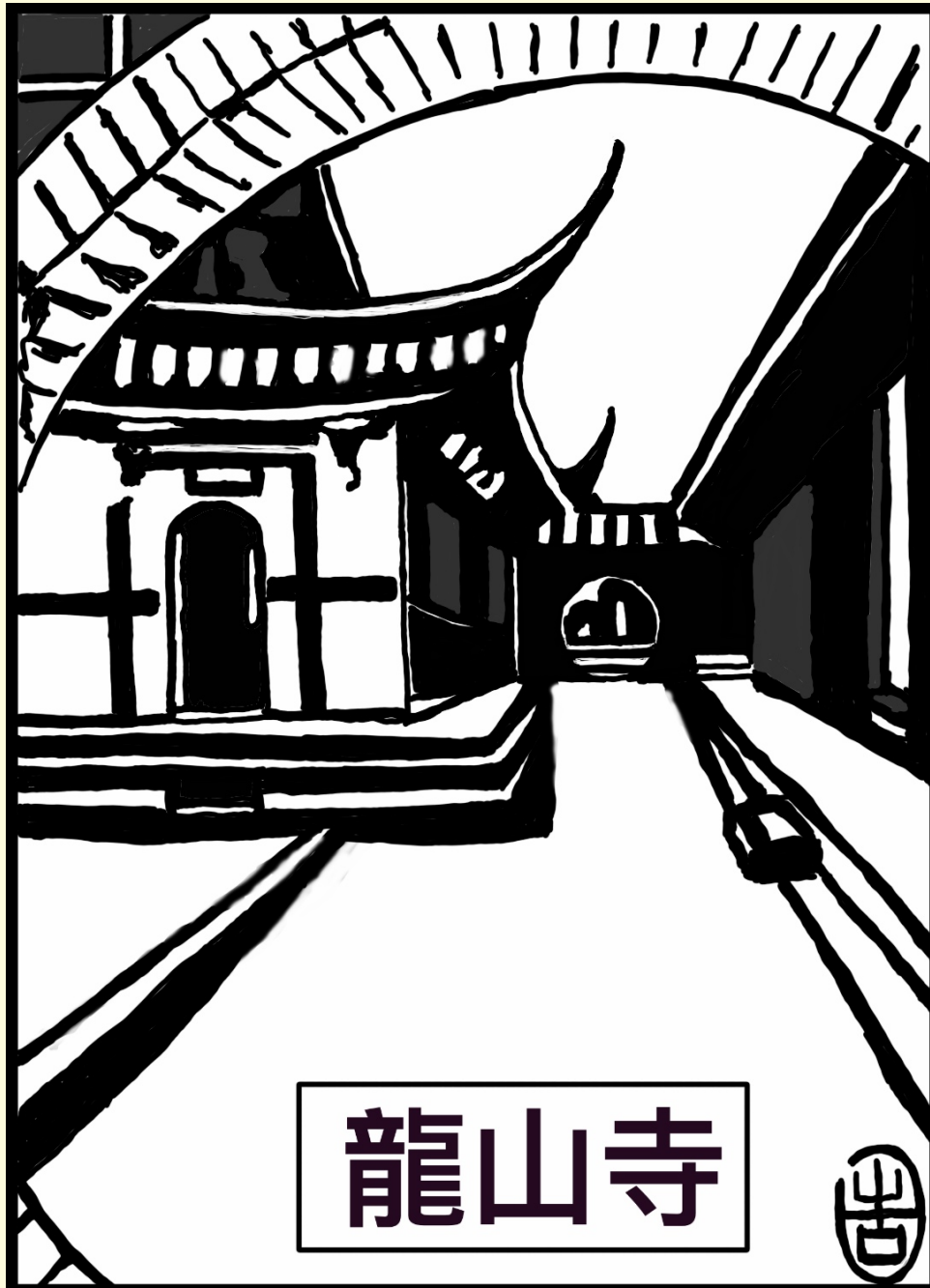
Lesson 29: Recording personal achievement or events.

This my high school diploma and the program for my high school graduation ceremony. I imbedded a drawing of myself in the background of the picture. This was just a fun way to record a personal achievement. I may do this again with regard to other such achievements,

The lesson is to think of your achievements, accomplishments, or other events that may be a good subject for you art.



30. Longshan Temple



Temple in Lugong, Taiwan.

Lesson 30: Drawing in a foreign style.

This is a much loved drawing that I have drawn many times in several different styles, but I believe I like the plain black and white ink version is the best. This a real location that I have visited several times in a small town called Lu Gang (Deer Harbor) in Southern Taiwan. I have labeled the name of this Chinese Temple at the bottom. It is the Long Shan Temple (Dragon Mountain Temple), which happens to be the name of



many other Temples throughout Taiwan and China. Lu Gang City was a famous “covered city” years ago. All of the extremely narrow streets or passages throughout the entire city were covered with a roof like structure.

I described this place in detail so as to help others better understand the drawing. The streets are no longer covered, but the Temple remains. It still is the center of the social life of the community.

I have tried to present this picture in a style that is consistent with spirit of Lu Gang City. It is drawn with simple lines, up turned roofs, circular passages that lead into a distant gardens.

The lesson here is to find a special location that may have a foreign flavor and draw that place in a way which truly reflects the spirit of that place.

31. The Metro, DC



Riding the DC Metro.

Lesson 31: Drawing busy locations in motion.



This picture is based on a photograph I took while riding the Washington DC Metro (subway). An interesting aspect of this picture is that it looks as if it can be inside the moving car or on the platform with a waiting train. It is in fact, a picture of the inside of the speeding train, but I can see how it might be taken either stationary or in motion.

It doesn't matter, whether the train is moving or stopped, the colors and tone gives of a feeling of being a busy, loud, location. It is not a nice, quiet pasture setting for a leisure afternoon picnic. It is busy.

Your art can create feelings in the mind of the viewer of sound, motion, and activity, all senses that are generally thought to be non visual. This “manufactured” sense is again created by the style of how the lines and colors work together to reflect the atmosphere.

This is something that is difficult to teach? Experience is the best instructor here. It is just a result that I have been able to create with trial and error. I know it can be learned, but many times in art I have found that an explanation of what to do is insufficient. It needs to be experienced.

The lesson here is to try and capture a busy atmosphere with your art. Cities and road scenes are good places to start.



32. Not just an Artist, but “the” Artist



This is actually a real artist, I only pretend.

Lesson 32: Chase an unreachable goal.



I grew up in a small rural town in Central or Eastern Oregon. My town has a small museum mostly dedicated to the area's history of sawmills, ranches, mining, and agriculture. I never visited a real art gallery until I started interviewing for employment on the East Coast. The first time I was in Washington DC, I took the metro down to the National Mall and came up just outside of the National Gallery of Art, just west of the US

Capital. I wasn't interested in the Capital or the other museums. I walked directly to the art gallery and went inside of one of the gallery rooms. The picture at the top of this lesson is my copy of the very first painting by a real master artist that I had ever seen. I fell in love with this self portrait of Rembrandt. I have copied it many times in the past 40 plus years. It still amazes me. Every time I am in DC I try to visit the National Gallery. And, every time I visit the National Gallery, I go and see this painting.

I will never be an artist as good as Rembrandt. This is not just me talking negatively about my abilities. I understand that very few people who have lived in this world, or who will live here, will ever approach the talent of Rembrandt.

But my goal is to do the best that I can. I may be chasing an unreachable goal, but it has pushed me further ahead than I would be if I didn't have such a goal.

33. Copying the Masters

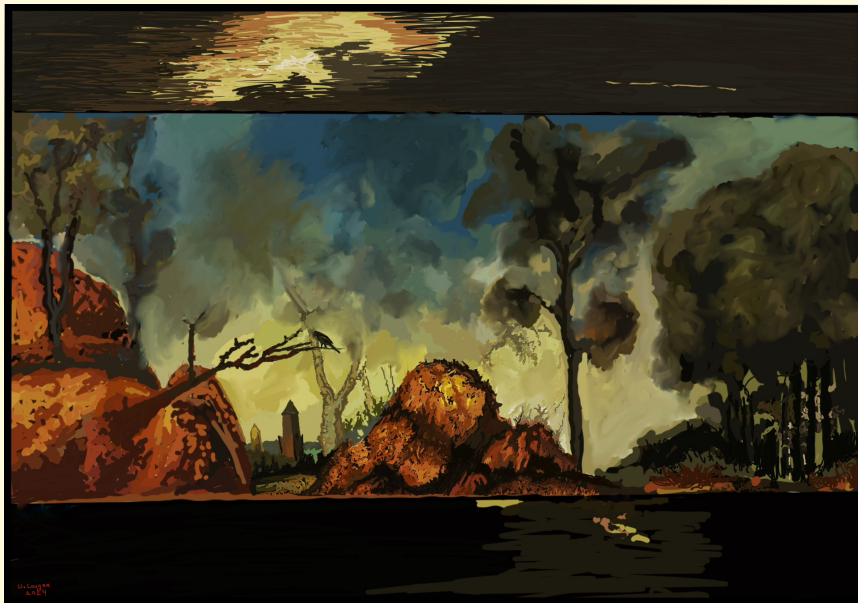


George looking for the Beast

Lesson 33: Copying the Masters using your own style.

I truly enjoyed creating this picture. It may take a bit to explain how it came to be. This also involves paintings from the National Gallery of Art in DC. I love Rafael's painting of St. George and his Dragon. I was amazed at how small it is, but in my mind it is one the world's greatest paintings.

Before going forward with this explanation, I need to address an important issue. Most people understand the issue of plagiarism. It is that some can not use someone else's written work as their own. The original author has certain rights as to how the author's work is used.



Art is somewhat different but, also the same. Any art belonging to the National Gallery belongs to the citizens of the USA. That means that all such art may be photographed and/or copied.

(But, don't try to touch the paint. You will get yelled at.) The only restriction is

that no copy may be sold under the guise of being painted by the original artist.

I have photographed George and the Dragon many times and have copied it over and over. As long as I don't try to sell my copies as being the work of Rafael, it is not plagiarism to copy and/or sell as my own work.

That being understood, I next have to tell you that I used a portion of Rafael's background in his painting of George and his



Dragon is making this drawing, I took both sides of the background behind George's horse, leaving out George and the horse, and also the Dragon out of my copy. I then drew my own center portion of the picture linking the two sides together. I changed a lot of the original color schemes and created my own upper and lower borders. A lot of of the actual work was drawing, but then I

used several digital apps to help process the final picture. I owe Raphael for the greater part of the inspiration, but nothing you see was not drawn or processed by me.

This what I mean by coping the Masters, using you own style. The basic concept came from Raphael, but the style and drawing came from me.

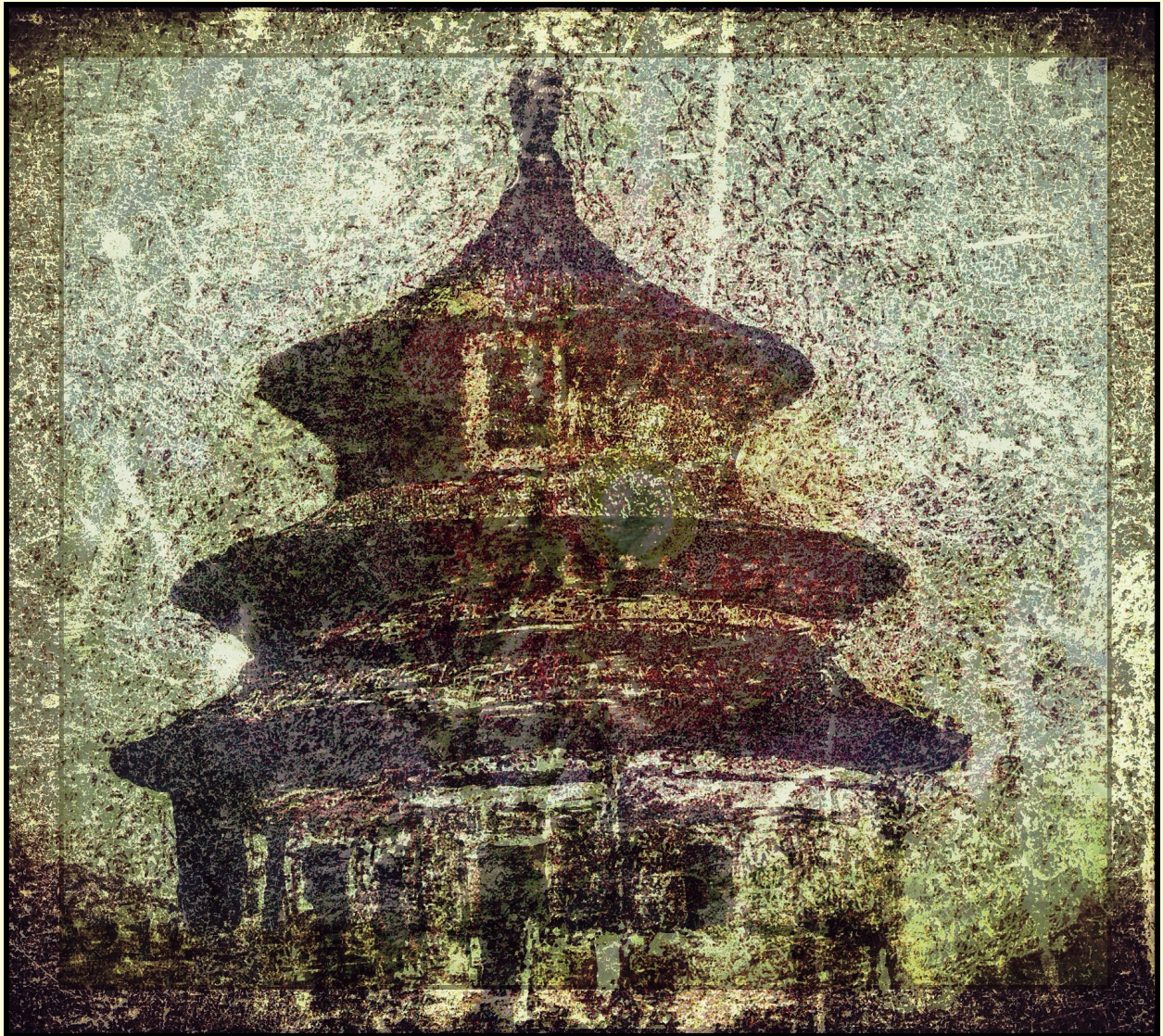
The lesson here is to take one of you favorite paintings, hopefully it is one that you can freely copy, and use that picture to create your own picture in your own style. This may be something you have never attempted before, but there is benefit in working such projects.

I have learned much from the world's Master artists. I have learned color theory. I have learned how to better represent difficult objects, such as hands and faces. I have learned how to best stage a view of an object or landscape to entice the viewer to wonder about how the artist decided to create such a work of art.

Try this activity. It may increase the level of your creativity. It may be as enjoyable for you as it is to me,



34. The Temple of Heaven on Earth



In my opinion, one of the more sacred places on earth.

Lesson 34: Mix photography, drawing, and digital apps.

Lesson 34 is a continuation of lesson 33. Not only, it helpful to study and copy ideas from the Masters and other respected sources. Try creating art with a good mixture of traditional draw or painting with your photography. I will have much more to say on this point when I come to the lesson on Salvador Dali. Dali was master of mixing multiple medias.

But, for now, just experiment with these ideas I have been talking about. We will get into the expert level discussion later. Please see the example I have added below. It is another take on Raphael's St. George painting with my own personal style.



35. Joy in the Morning



“Most things I worry about never happen anyway” (Tom Petty)

Lesson 35: Find the joy in art.



I love art. I love creating art. I love helping others create their own art. I love art galleries. I have drawn on a serious level since 6th grade. I have elected to take art classes from 6th grade through my 1st year in college. After my 1st year at college, I became too busy

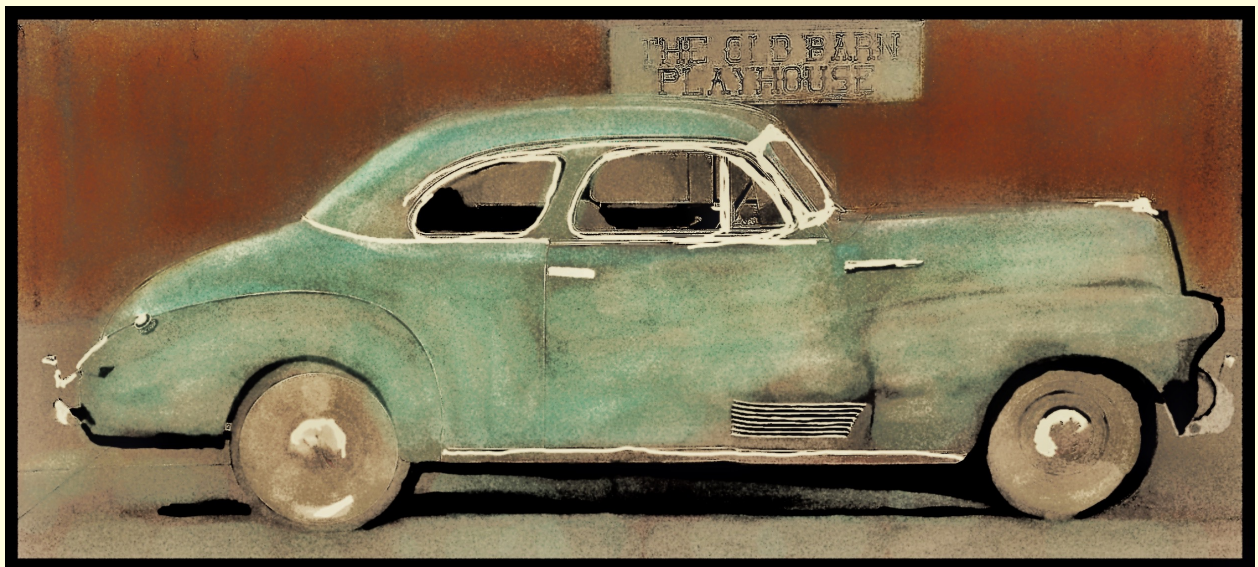
working on my eventual degree to continue regular art classes, but I did add a few art history courses when I could find the time.

Years ago, I started making sure that I kept every drawing I had made. I even took photos of my scribbles in my text books. I now have a large collection my traditional art as well as my digital art.

If you can't tell by now, I will spell it out. Art gives me joy. If you find no joy in creating art, I see no value in continuing. In my mind art is not is for making money. I have rarely sold my art, and when I have done so, I have gave the entire price, both my cost and my profit, to charity. I freely give my art away. If

someone likes something on my wall, I will take it down and give it to them. My art is for joy.

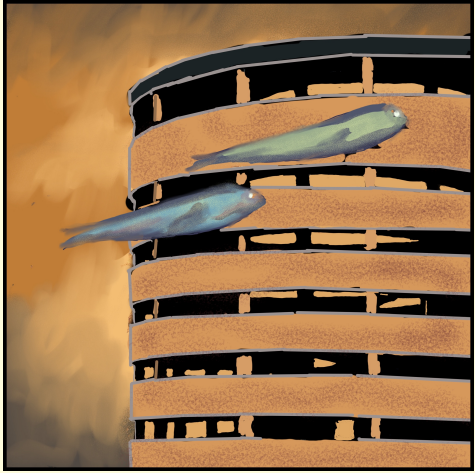
The lesson here is to find joy in your art. You may find joy in showing others what you have created. You may also want to give it away to someone who would appreciate your work. Another way I feel joy is when I hang my art on the wall. It does not matter what you do as long as it gives you joy.



36. On the Beach



Lesson 36 Reality is not necessary found in art.



Flying Whales

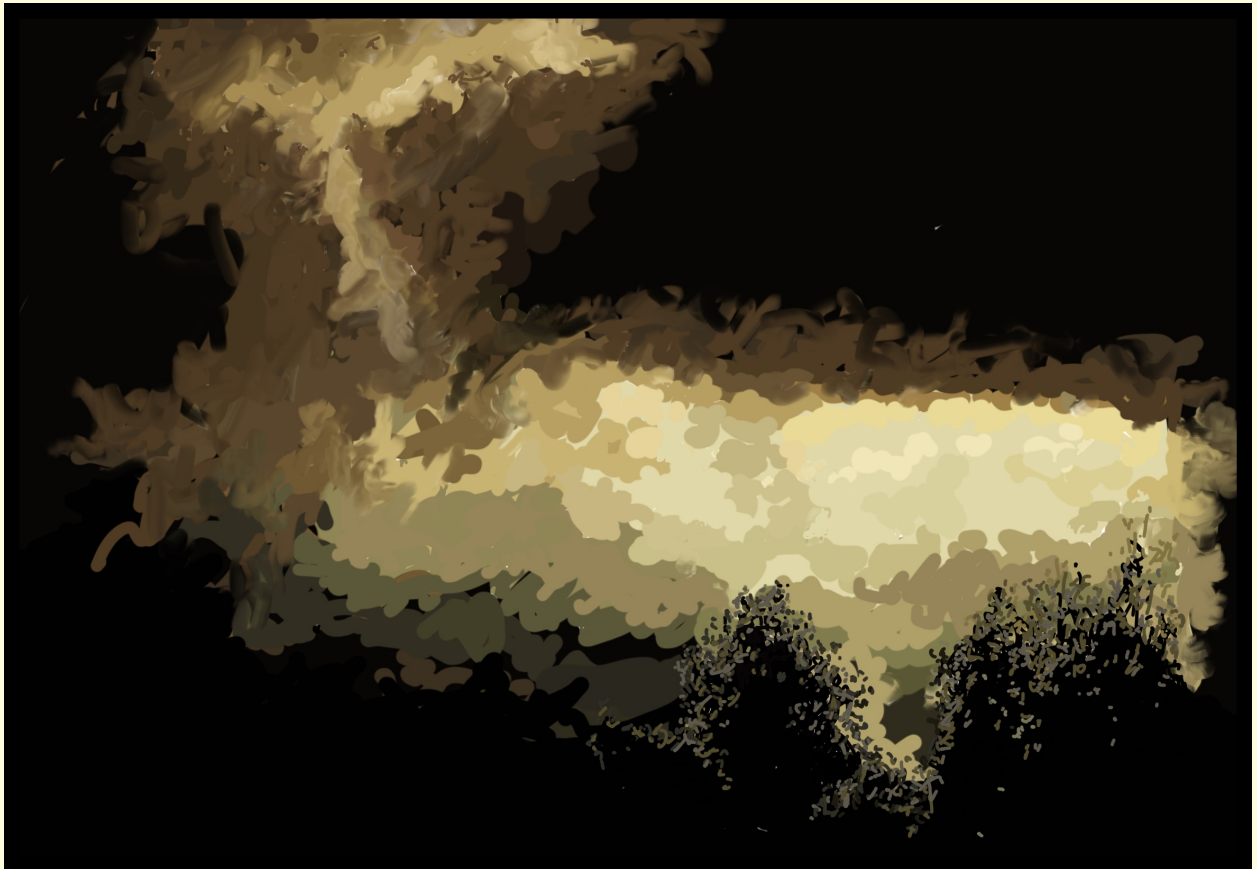
There is really no need to go into a lot of discussion regarding the beach drawing.. It obviously is a mixture of several drawings and the final image does not reflect reality. For those who need me to explain what I am referring to here, the people are ridiculously larger than the building.

I believe I used a drawing for the building from very distant scene in the background of one of Monet's paintings. It is of my own style and I don't think that even an expert on Monet would even recognize it. I have used this group of people out in the rain in many of my pictures. I believe I first saw that scene in an old photograph taken in France in 1918. I liked the feeling of how these people are grouped together and so I drew the scene and used it over and over again.

I don't know why I mixed these two drawings together in this fashion. I guess I was just having a bit of fun. But, this picture is a very good example of how a picture does not need to reflect reality and still is a pleasing work of art.

The lesson here is to try to find an example of this principle and draw it. I have several other works in this book that fit into this category.

37. The Coming Storm



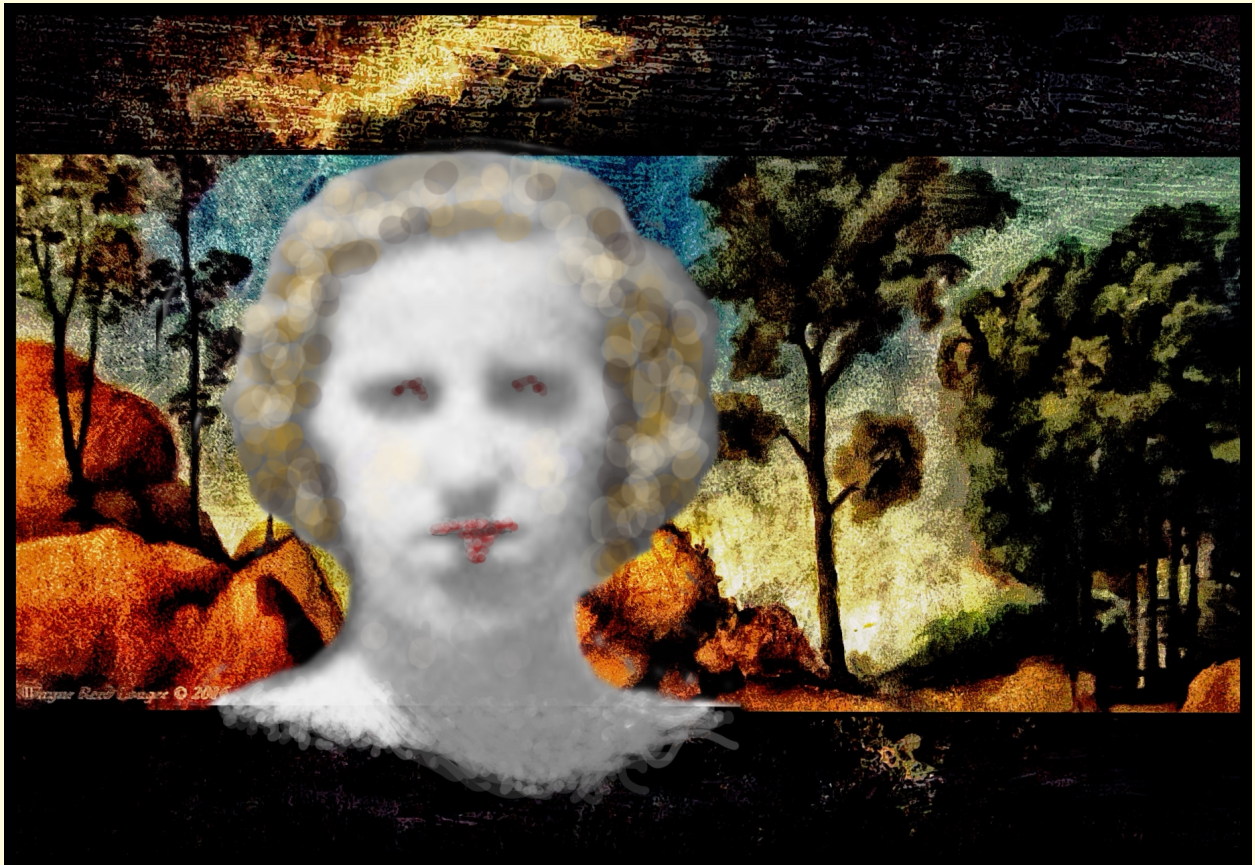
Lesson 37: Drawing extreme weather conditions.

Drawing weather is somewhat like drawing motion. This is because extreme weather conditions generally do not remain static. Bad weather comes on fast. Dark clouds make for very dynamic pictures. Dark clouds also give great contrast, making the picture more enjoyable to view.

Please take a close look at the picture on the previous page. See how the view can feel the storm? Your lesson is to draw a picture that shows the motion of the weather in a landscape.



38. My Enhanced Grandmother



Lesson 38: Family pictures.



This is a very strange, but interesting picture. Sometimes I am just driven to create pictures like this. I found a photo of my grandmother when she was young and discovered that my daughter looks exactly like my young grandmother. They look so much alike that most people who know my daughter cannot believe that the photo was not of her.

The Original Photo

I started playing around with this photo, knowing that our family and friends would think I was putting my daughter in a strange picture. I'm famous in my family for playing with family photos and creating funny pictures.

I somewhat colorized my grandmother giving her some skin coloring, blondish hair, and a red upper lip with only a spot of red on the lower lip. The background is the same background that I stole from Rafael. I was going for a slightly scary Victorian scene.

I am not suggesting that everyone should create strange and scary Victorian family pictures, I just included this one as an extreme example of drawing family members. I am suggesting, however, that family members can be drawn if you have nothing else to draw. I find that most people love their portrait drawn,

except if you are famous for making strange, or scary, Victorian drawings.

The real lesson here is to try to draw a family member either in a live setting or from a photograph. You might just find that you enjoy this kind of art.



My Father

39. Country Lane in Maryland



Lesson 39: Watercolor

This not a watercolor, I have never felt confident working in watercolor. I have had friends who were very expert with watercolor, but not in other forms of drawing or painting. This picture is one I created with ink, pastel, and digital apps. It is the closest I have been able to create a picture with a watercolor like effect.

I have always felt that those who are expert with watercolor are artists that think opposite or backwards than artists like me. This is because watercolor works more with negative space than most other art forms.

My only lesson here is is investigate watercolor. I have always had a interest in watercolor, but never had the opportunity of working with someone who could help me.



40. My Son's Neighbor



Lesson 40: A touch of color in black and white.

This is a wonderful black and white drawing. I drew it while staying at my son's home in Maryland. His neighbor's house is a large three story home with many balconies. The actual house is not as ran down like I have drawn it. An artist always has the option of applying personal style without regard to the actual subject. This is what I have done here.

Noticed the porch light. The small speck of color brings life to this drawing. Sometimes, just small daub of color on a black and white picture is all the drawing need to give it the feeling of completion.

The lesson here is to work with black and white, and at the end consider where color may be applied. Do not just add the color, first assess whether or not some color would actually improve the picture.





41. My Daughter's Cat



Lesson 41: More on pets and animals.

This is a drawing of my daughter's cat. It is a very loving drawing of a loving, but loud cat. I'm not sure the neighbors liked her because of her loud "meowing."

If you remember my advice on drawing animals, I said that sometimes it is better to rely on the color more than the line when drawing fur. Here is an example where both the line and color makes the picture work.

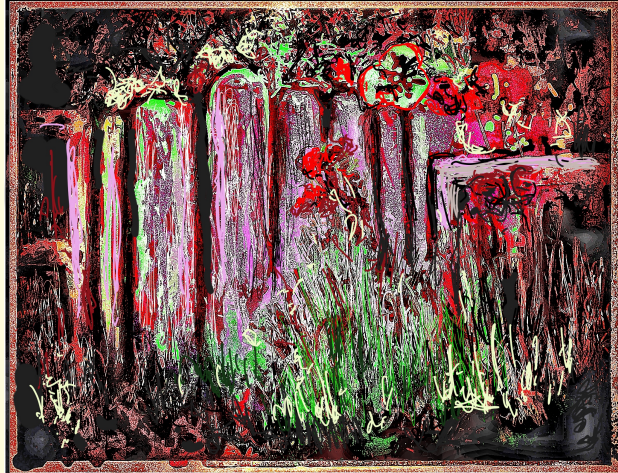
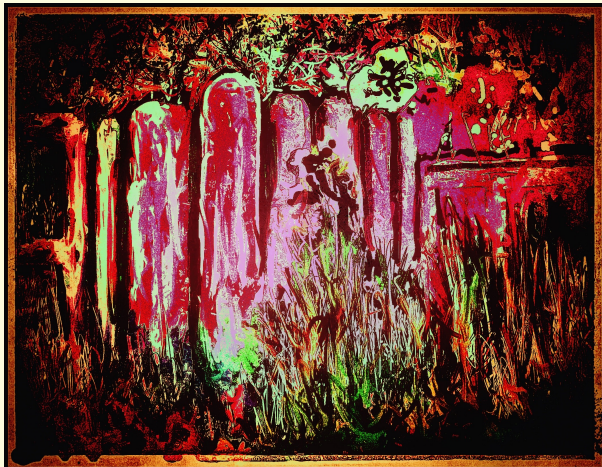


Notice the inward spaces defined by color and the outward space define by line. This is a good balance between color and line, but neither one over powers the desired effect. This is also a good example where the face is more important than a background. The cat's head does not need a body to complete the view.

I also include a black and white simple drawing of a bird. Here there is no color, just lines.

The lesson is to continue to draw animals, pets, or even wildlife, trying to maintain a good balance between color and line.

42. The Garden Gate



Lesson 42: The same picture, different styles.

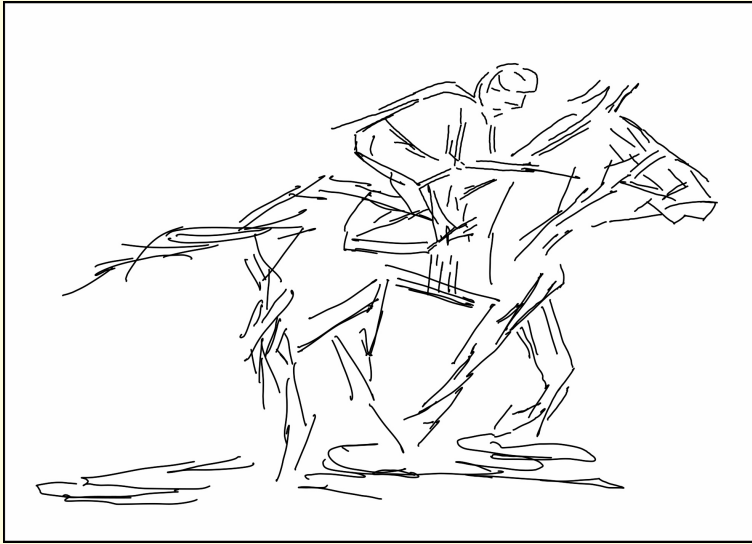
This is an exercise I practice almost every time I create a drawing. As I have said before, I draw the same subjects many times and save every version. Sometimes, like this example, I present several versions of the same picture together in one frame. The lesson is to try to do the same.



43. The Corner Lamp



Lesson 43: Simplified black and white.

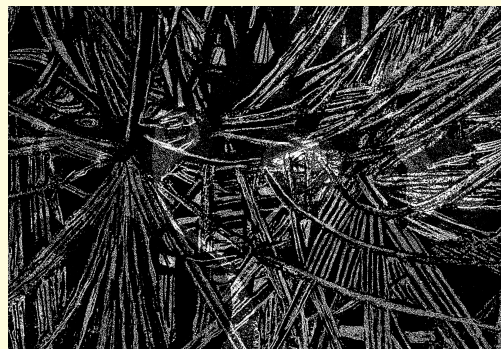


This is a fun lesson. I have already talked about black and white drawing. As I said earlier. I really started drawing with ink and I worked mainly with ink for quite a few years. My love of such simple drawings came from the years I spent living in Taiwan and other places in China. The Chinese have a

wonderful style of simplified one colored, usually black, paintings that, unlike my examples, are drawn extremely quickly with ink and a brush. I have never excelled at that style, but I fully appreciate it.



For this lesson, continue working with black and white, or even red or green, and work to express your drawing in a more simplified manner.



44. My Son in my Great Grandmother's Hair



Lesson 44: Hidden pictures,

This lesson is inspired by another of my more crazy ideas. Many children my age remember the magazines in the dental offices which always had a game of finding items hidden in a picture. I have tried from time to time to work that concept into my art.

Look carefully at my great grandmother's hair. You may see my son and his hat buried deep in her white and grey hair. Then look at the drawing below. I have included the original picture and the hidden picture I found in that photo.

To work on the ideas discussed in this lesson, I think you need to have a certain sense of humor. It may not be an easy exercise if you don't. Try it anyway. You might enjoy the results.



45. A Lonely Walk



A cold and sad picture.

Lesson 45: Drawing emotions.

Emotions are a lot like motion, and not much different from water and weather, they are not always visible and need other ways to manifest their existence. Many times, emotions can be read in a subjects face, but a face is not always displayed for the viewers.

If a drawing dose not include a subject face close enough to read emotions from the eyes or mouth, then there may be other clues if an emotion is intended. In the example drawing for this lesson, these clues include the colors used, the background landscape, and possibly the body expressions of the person in the foreground

Dark blues and the greens in the vegetation, as well as, a dark tone is usually read by viewers as depressive or darkly emotional. On the other hand, bright colors and vivid tones display happier moods.



The assignment for this lesson is to draw the same scene twice and with one create a dark emotion and with the other create an uplifting emotion.

46. Sunrise in Monet's World



Lesson 46: Look at the background.



The water picture is one of my copies of a Monet painting in the National Gallery. I have spent many hours studying this painting from the foreground to the background. I have used it as a prop when drawing boats out on the Great Lakes. When copying great paintings like this one, you not only learn how to draw common place objects with the smallest amount of strokes or time, but you also learn to study what the artist decides to include in the background.

I don't know if most artists think much of what they paint into their backgrounds, but I have found a great amount of inspiration just looking beyond the true subject of a painting. Sometimes, the background might be a little vague and that is alright because it gives you the opportunity to add in many of your own details. This is a way for you to tell your own story while using someone else's picture.

At other times, the background ground may be very detailed. That is alright too, because it gives you an opportunity to work on a more vague copy of how you would have painted the original. Whatever you do, there is a lot of room for you to learn from the Masters and still develop your own style.

This lesson is for you to learn how to study Master artist's paintings, looking deep into the backgrounds. See if you find

anything that may interest you. If you can find something you want to draw, don't just copy the colors and lines. Make the drawing your own.



47. The River, the Clock, and the Book

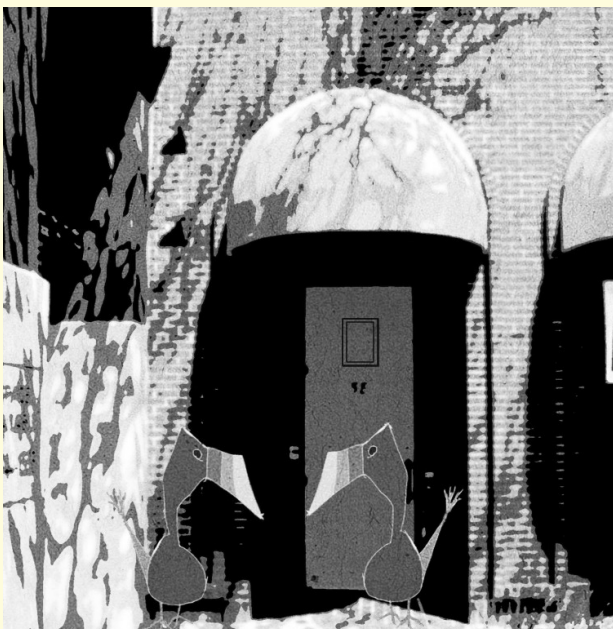


Lesson 47: Do something crazy, without real meaning.

This lesson is somewhat like lesson 44. It asks you to suspend the rational feelings you may have had regarding what is art and what art should look like. In this picture I have made the background the Ochoco Creek in my hometown. It is a creek I had to cross every school day from Grade School to High School.

I have played in that creek. I have taken afternoon walks beside that creek. I have drawn and photographed that creek many times. It is a very appropriate background for a crazy work of art, at least for me.

In the middle foreground, I have included a partial drawing of a choice detective novel that I have read and loved for years. And then I put a drawing of a small clock, also in the foreground. Why did I create this mixture of unrelated drawings. I really don't remember. I must have been looking for some kind of



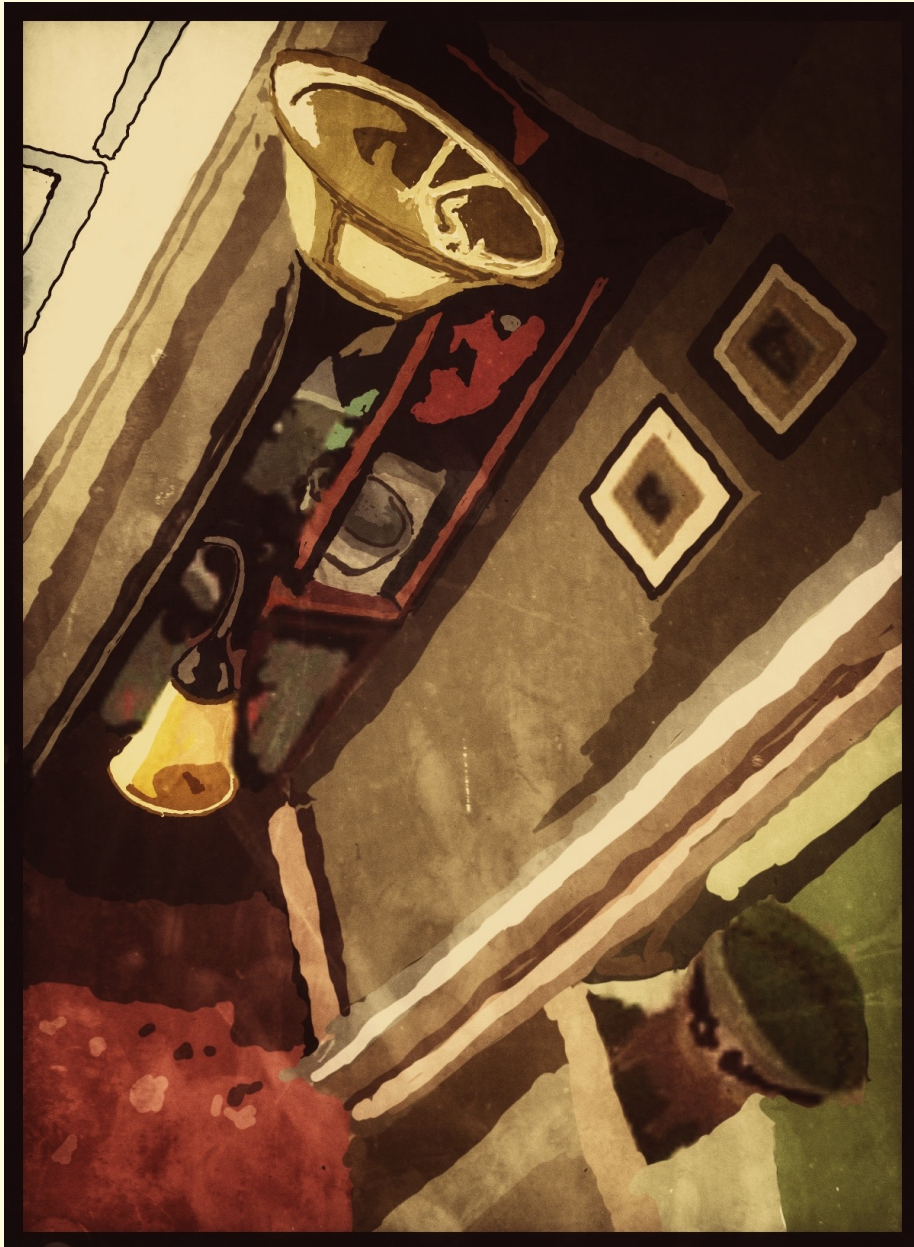
inspiration and liked what I had made. In any case, I have saved the picture and provide it to you as an example of just creating a chaotic work of art that may or may not have any meaning other than whatever the viewer may see.

I have no specific assignment

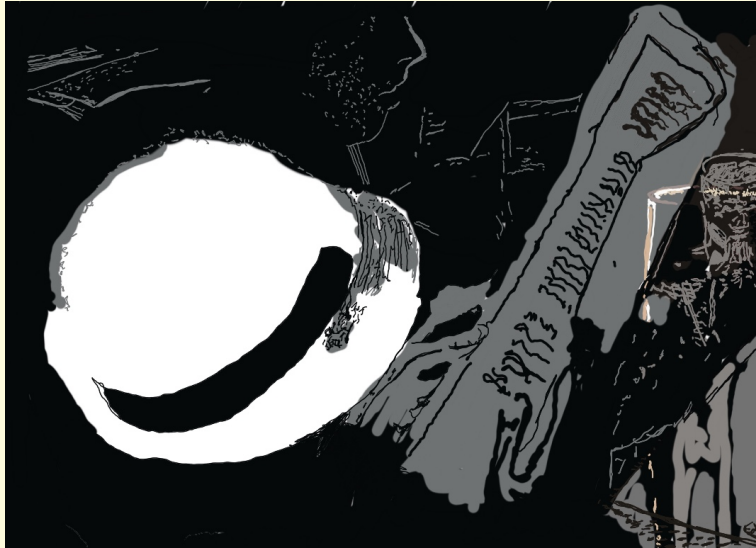
for this lesson. The only thing I can say is that as you are working your art, don't resist any crazy idea that may come into your mind. You never know what kind of results you may discover.



48. Looking Down the Stairs



Lesson 48: The common from uncommon angle.



I mentioned this principle in an earlier lesson. This is something that I have encouraged for years. One time I had a idea that it might be fun to pass out disposable cameras at a party and ask the guests to climb over the furniture, hang

from the chandeliers, lay on the floor, get inside the piano, or any other awkward places and take pictures from those angles.

I have never yet had the opportunity to hold that kind of party, but still the principle makes sense for the creation of unusual art. This first drawing is of my living room as seen from the top of the stairs. To make this drawing work, I had to understand how to draw common objects, such as the bowl sitting in the windowsill in this drawing, from a very awkward angle. The walls and the pictures on the walls were also angled differently than I was used to. I really like the standing lamp in the foreground.



Look around your house and think of what kind of awkward angles would be good for an awkward drawing. Another idea could be that you may take a common item, such as a vase of flowers on a glass topped end table and draw what you see from under the table.



49. 911



Lesson 49: Historical events or places.

World, national, local events are a great source for inspiration. I was in New York in 2000, just one year before 9/11. We walked between the twin towers on our way to take the ferry out to Liberty Island to climb the Statue of Liberty. One year later, these towers did not exist. My son and I were in New York on September 11th, 2002, but I refused to go look at the site.

However, I did create these pictures regarding this event. There is a Bob Dylan song called “A Hard Rain is a Going to Fall” that I associate with this event.



50. The Red Piano



Lesson 50: Public places

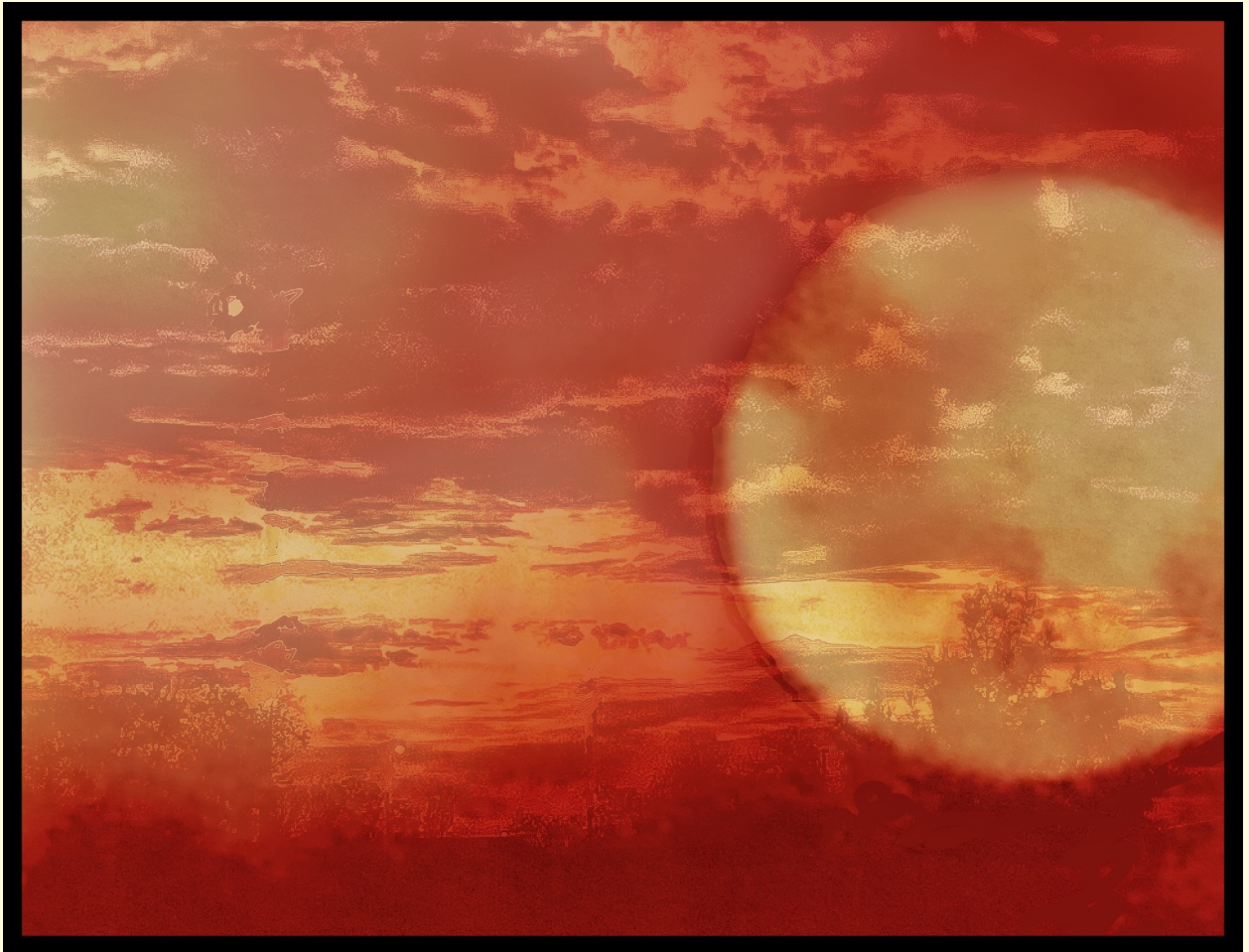
The picture is of one of my favorite public places in all the world. It is not famous and is not often seen by most people I know. It is the banquet room of the Sun Joy Hotel in Chengdu, China. We always told the joke that there was no sun and no joy at the Sun Joy Hotel. But, every time would pass through the entryway on my way to the elevators, I would see this scene. The wall in the background was decorated as the Bund in old Shanghai and there was a piano on a raised platform in the front covered with a red clothe. Thus the title, the Red Piano.

Many public places which are not famous may be special to you and you may want to make a drawing to remember them by. Most of the pictures I have already included in this book are such places in my life.

For his lesson, pick a place at is either enjoyable, frightening, or even boring to you, and draw that place with the emotions that you associate with such a location.



53. A Red World



Lesson 51: Drawing the unreal.

This lesson is all about drawing a scene that is totally unreal. Science fiction may be a good source for such ideas. This picture really started out as a photo taken of the sun through the blue strip of glass at the top of our car front window. I have done a lot with that photo since it was taken and somehow I ended up with this red planet.

It doesn't matter how this type of picture begins. This lesson helps teach the idea that in art, the picture does not have to represent something that exists in our world.

For this lesson, see what you can draw that is not associated with the world we now live in.



52. Gettysburg Farm



Lesson 52: Barns, sheds, farm scenes.

I always enjoy traveling around Southern Pennsylvania, especially in the Gettysburg area. The farms, farm buildings, and barns are all something that make for good art.

I have spent quite some time driving through that area and have created a lot of art that is mostly of rural scenes. Rural America is fantastic for artistic inspiration. If you have access to such an area, please see if there is something that inspires you.

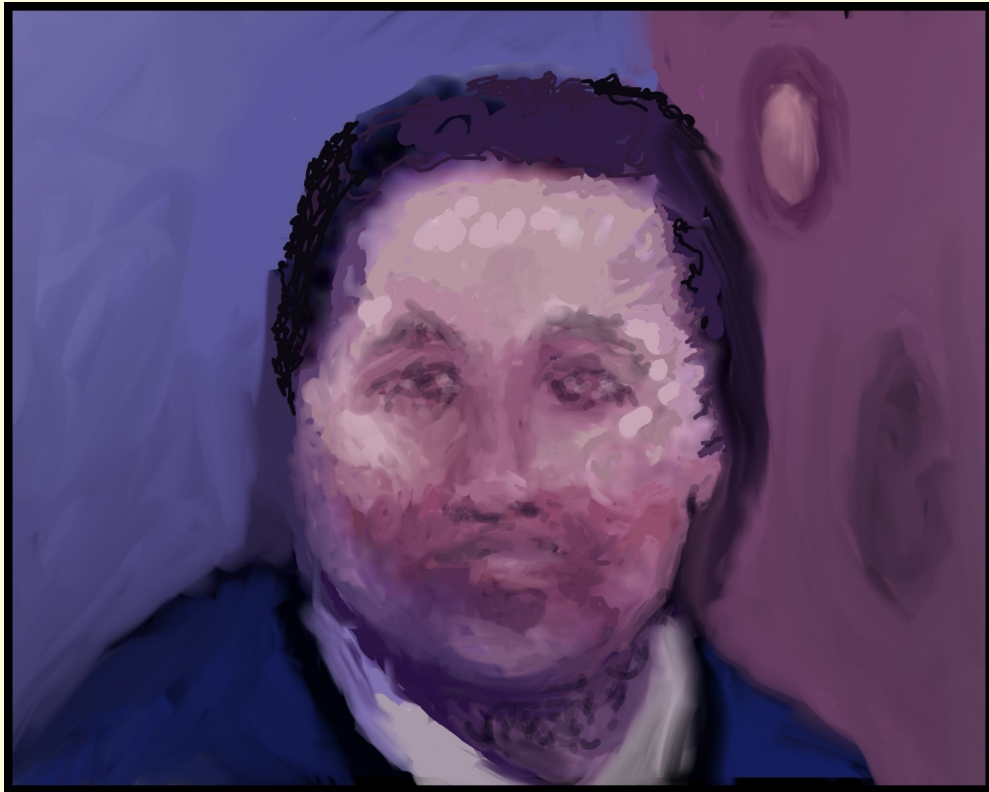


53. A Lady in the Market



Lesson 53: People in public.

Just like public places, public people are also good inspiration. I have spent time in market places all over the world and in such places I have always seen normal people doing normal things in outdoor markets. However, these people do not sit for others draw. Take photos and draw them later.



54. The Navy Bridge

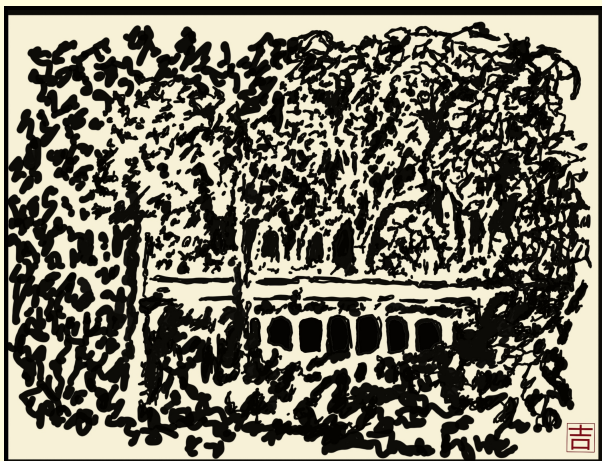


Lesson 54: Bridges over rivers, etc.

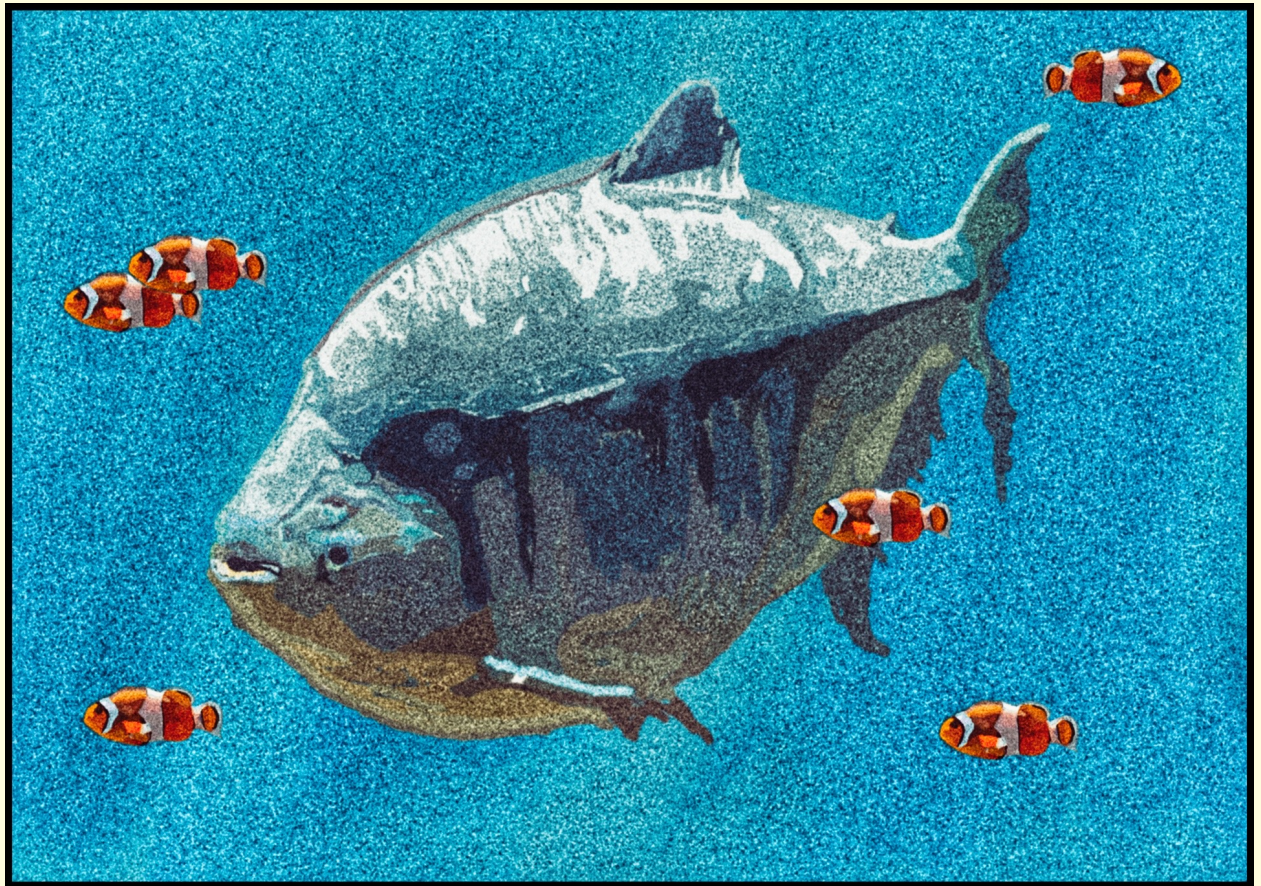


Bridges makes for wonderful subjects of wonderful art. I have never met a bridge that I didn't want to draw.

This drawing is of the Severn River in Annapolis, MD looking towards the US Naval Academy. This lesson is simple. Go draw a bridge.



The 55. Little Nemo



Lesson 55: Fish and other underwater things.

In an earlier lesson, I gave tips on drawing water. In that lesson, I was mostly talking about drawing water while looking at water, or in other words, drawing water from standing out of the water. In those cases I recommended using muted colors reflecting the light.

If you are drawing a deep water scene below the surface, light becomes less important as with surface water. The colors are generally not muted as in this drawing.

The underwater angle also fits in with the earlier lesson on drawing from awkward angles. It would be quite awkward to do a pen and ink on paper, on location, under water.

Aquariums are a good place to go to draw underwater pictures. Your imagination also helps when you have no other resources.



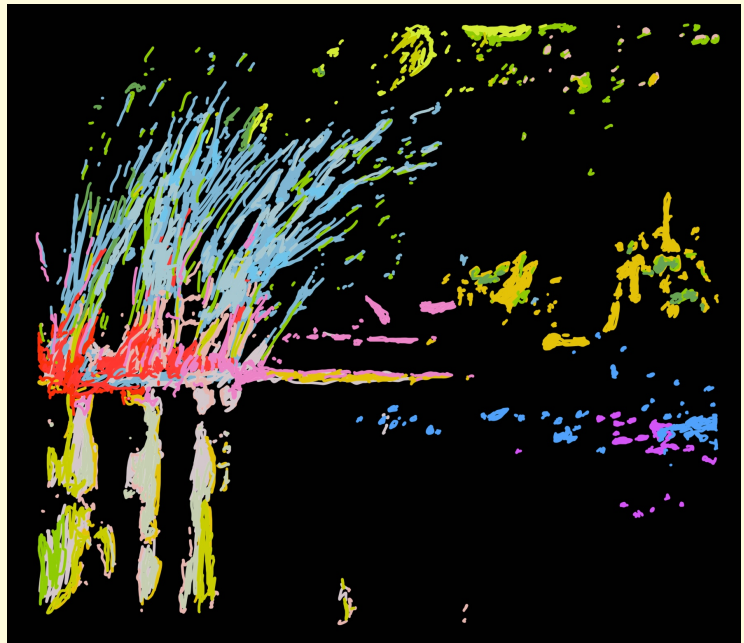
56. Monet's Pond



Lesson 56: Ponds and lakes

Although, the caption mentions Monet, Monet did not ever paint this scene. I created this drawing myself, but it reminded me of Monet's water lily paintings.

Ponds and pond life are great subjects for drawing. Lakes and larger bodies of water are good too, but smaller ponds really forces the artist to look closer and provide a greater amount of detail.



57. Tree of Life



Lesson 57: Religious art.



Today, it seems to me, that artists do not create as much religious art as was painted or drawn in the past. I think this is somewhat a shame.

Whether one is religious or not, no one can deny that religious art is a major

movement in art and provides much inspiration for a beginning or experienced artist,



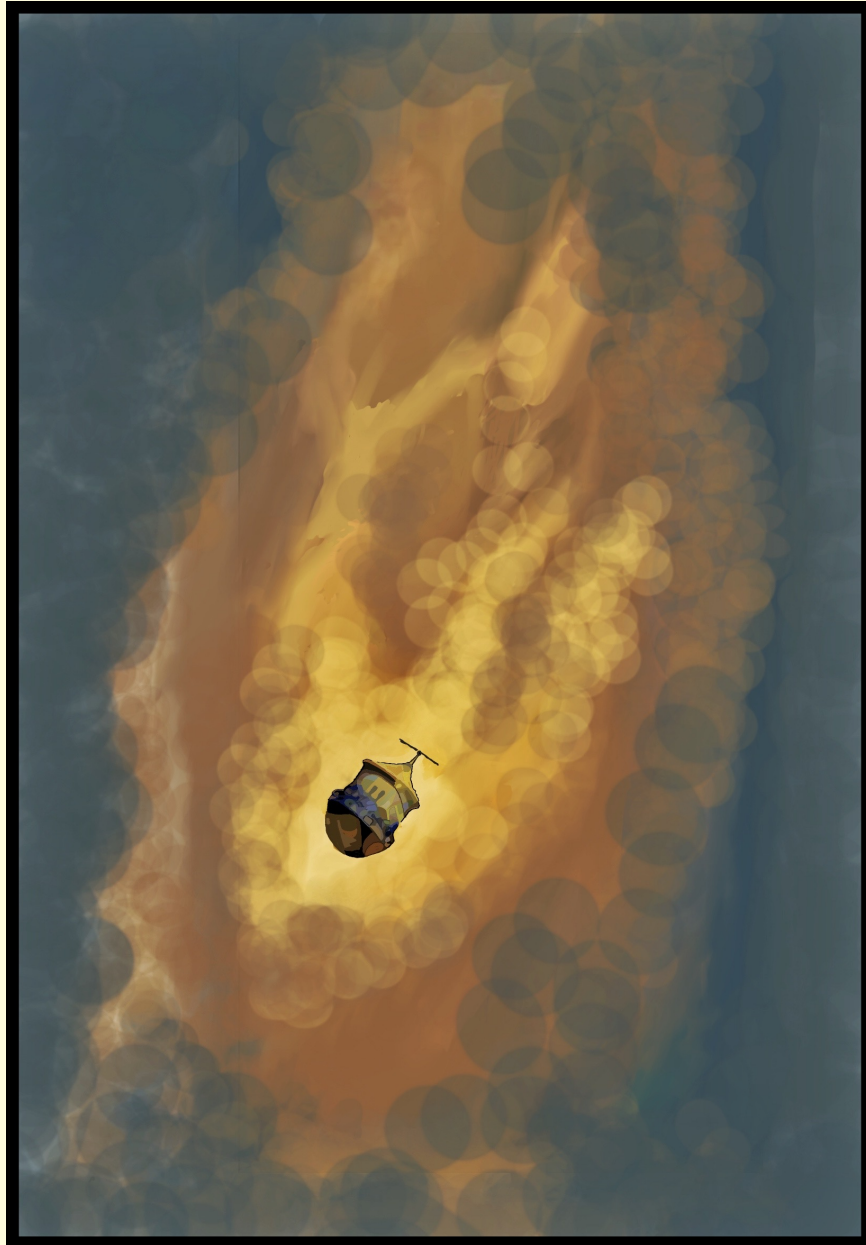
As for me, I am religious and so religious art comes more natural to me. Also, religious art may have a deeper meaning to a believer. But, nonetheless, religious art has its own beauty that can teach any artist powerful lessons.

There also seems to be two different movements in religious art. The first being traditional art as seen in many paintings by the Masters. Two good examples of this art are Monet's cathedral paintings and Rembrandt's religious etchings. I have copied both of these artists and have learned a

lot. The second religious art movement is modern religious art. This art uses all modern techniques used in painting or drawing in creating subjects of a religious nature. My Tree of Life drawing is an example of a modern religious work of art.



58. Free Falling



Lesson 58: Unique treatment of subjects

I have provided a few a related drawings that express the ideas that I want to emphasize in this lesson. In each of these drawings, I have applied several unique treatments to give greater impact to the final presentation. The first one called Free Falling is the Gilbert City water tower fitted with propellers to enabling it to fly and the tower is now free falling back to earth surrounded by a blaze of fire. It is obvious that the tower is artistically separated from its firm earthly foundations, and I created a visual storyline that anyone can understand.



The picture of the statue of horse and rider is an example of focusing more on artificially added color rather than the natural colors one would expect.

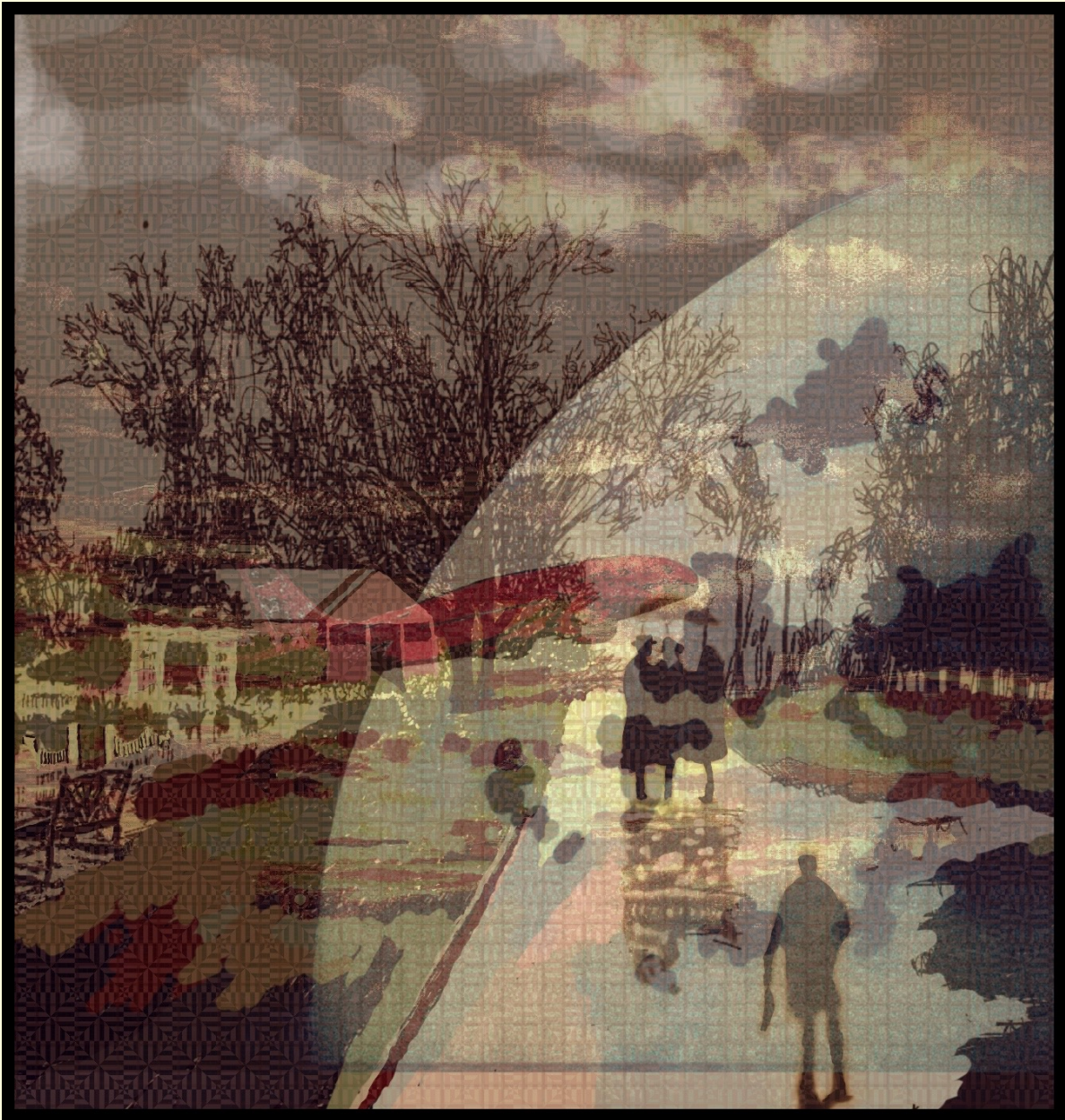
The clock tower is from my hometown and this drawing is unique in that the building is just a free drawn structure of lines set against a

background of dark (fully colored) clouds. The chicken is an example of leaving much of the subject to the viewer's imagination. And the final drawing is of a worn out, abandoned, useless car left in a place on a hill where there are no roads or any other paths for the car to have been towed or driven to.

Each of these drawing have been created with thought as to how best to portray a story. The lesson here is developed your own special techniques to present your art and tell a story in a unique way.



59. France, 1918



France, 1918.

Lesson 59: There are no rules.

This picture is perfect for this lesson. In creating this picture, I may have broken all of the rules followed by traditional art students and critics. To better explain what I mean when I say I broke the rules, I first need to explain how I produced this work of art.

You may recognize several of the people in this picture because I have used them in many of my other drawings, I first found these wonderful people in a photograph taken in France in 1918. I drew them in black, digital ink and saved them to be used over and over again. I fell in love with the relationship these individuals seem to have with each other.

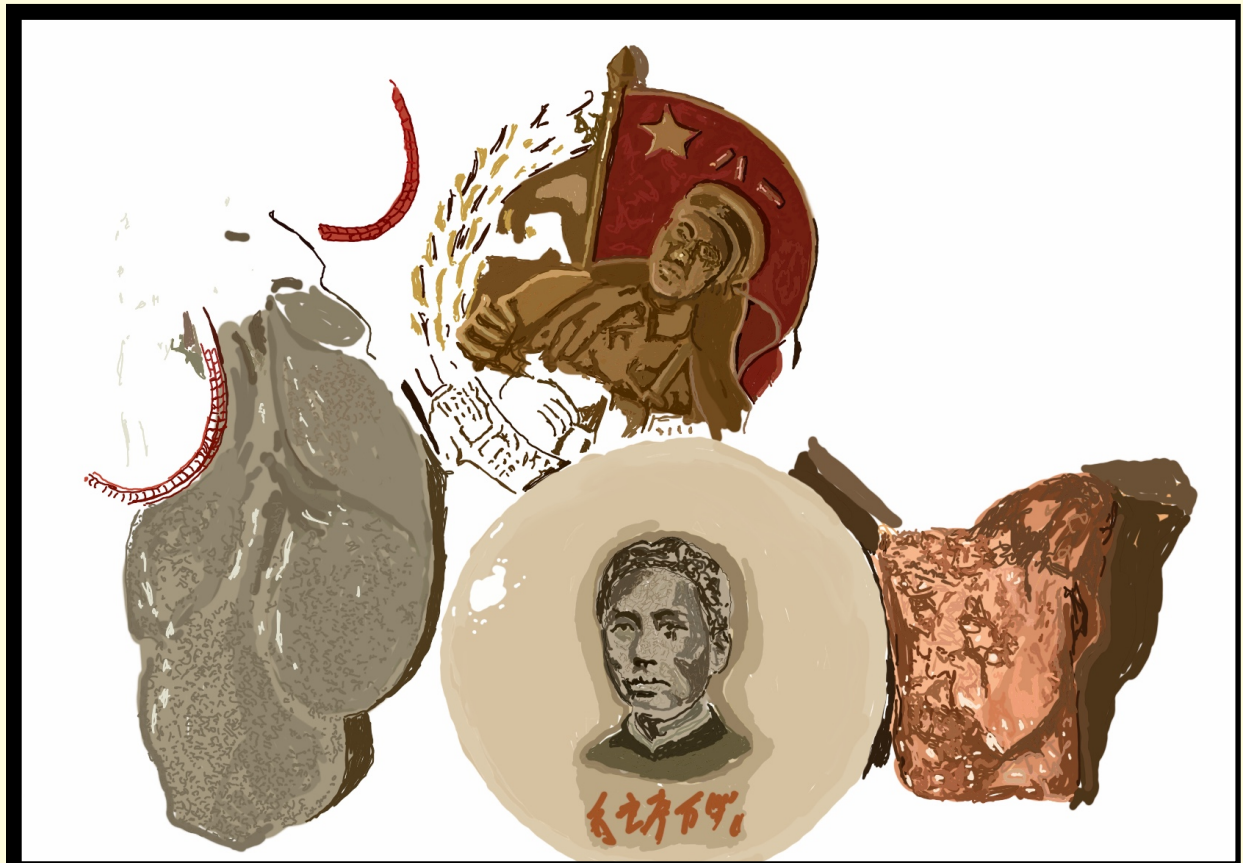
I then placed the people on a private drive at the backside of a colonial mansion in Maryland. This is the mansion that George Washington stayed at his first night on his way the Constitutional Conference in Philadelphia.

Then I made the picture as it was then drawn into a digital jigsaw puzzle. I completed the puzzle and then took a picture of the completed puzzle. Then I added a few more digital effects with the large circle of light and the storm clouds.

Nothing I did here would be taught in a traditional art school. I did this, in part, to show that, in my mind at least, there really are no rules. However the artist feels a need to draw, paint, or whatever, is okay no matter what anyone else may say. It is your art. You decide the rules or even if there are rules. Have fun when creating your art. This is the only rule that matters.



60. Things, China



A Mao pin, a piece of jade, a piece of the Forbidden City wall, and a PLA medal.

Lesson 60. Try focusing on a particular location.

I have spent many years studying Chinese language and literature. At one time, I spoke Mandarin and read Chinese fairly well. I haven't had an opportunity in the past few years speak or read Chinese and my skills in those area have diminished.

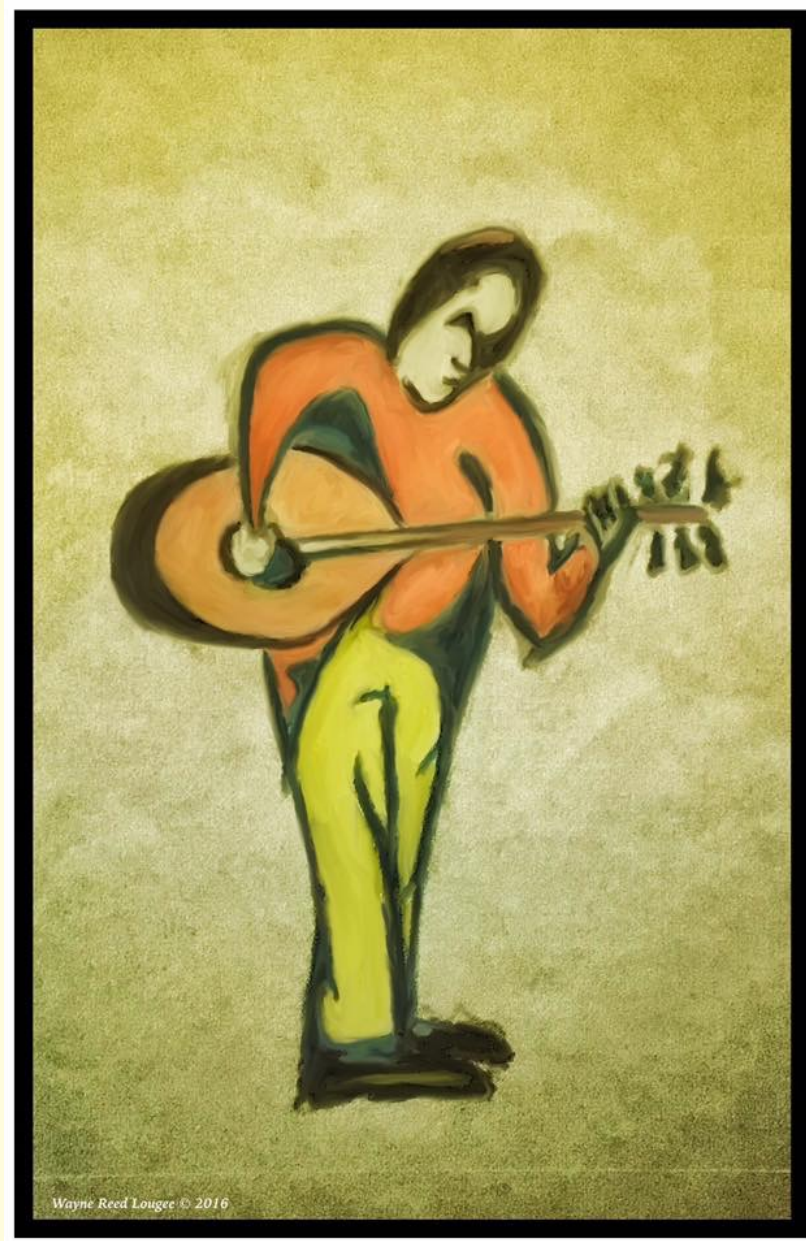
However, much of my art has been influenced by living in a Chinese society and learning the language. When I say "influenced", I do not mean that I create art in the way a Chinese artist may do. What I mean is that I have created my own style which focuses on China.

The lesson here is to determine if you have a special area of the world, a place where you may have some experience regarding the culture, then maybe you are able to dedicate some of your creative time to show others why that location is dear to you.





61. Little Ricky



Lessons 61: Cartooning.

I have done a lot of cartooning in the many years which I was also trying to create serious art. I do cartooning in a way to relieve anxiety and to also create art in another accepted style.

Cartooning and humor go hand in hand and I love to express my unique sense of humor with this art style.

The guitar player is a cartoon of my good friend Rick. Nobody calls him Ricky or even little Ricky but me. He is a base player and when plays guitar his posture looks just like I have drawn him.

I have created many other cartoons and have compiled many of my cartoons into books. The horses are some of my earliest cartoons. I began drawing these horses while still in high school.

For this lesson, try to create your own cartoon of an animal or a person. You may also think of a funny captions for your cartoons .



62. Mr. Li



Lesson 62: People you have known.



My granddaughter in a classic Raphael pose holding a cross from a church down the street from where my son once lived.



My dear friend Dale Wagner..



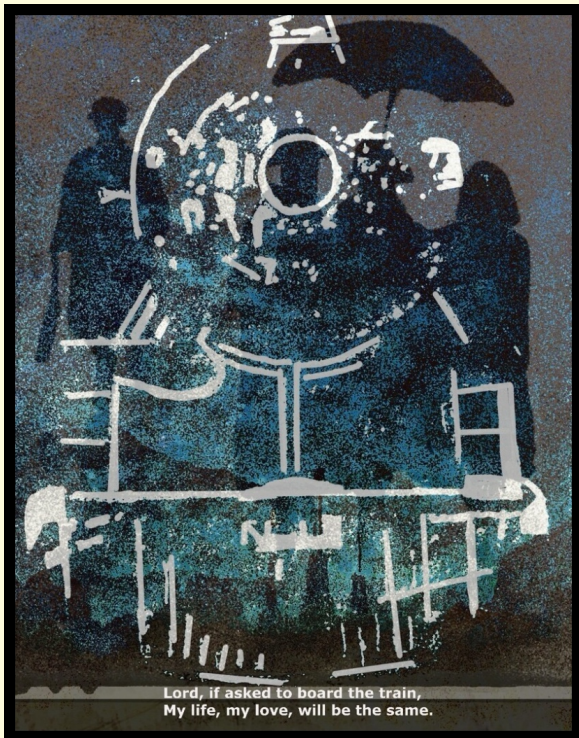
63. Dali and His Clocks



Melted Clock

Lesson 63: The Dali Principle.

For one year, I was fortunate to babysit a real, authentic Salvador Dali picture that belonged to a good friend. Dali was amazing. His art changed my life. I learned that there really are no rules when creating art. Find someone who can do the same for you. Someone who can inspire you.



64. Night Drawings



Lesson 64: Drawing night scenes.

Drawing “the night” is much more difficult than just painting a canvas black. If you remember the earlier lesson on shadows Then you will understand me when I say night is just a larger scale shadow. The only way a nighttime drawing can be drawn is to create the darkness with light.

Just as with shadows, the darkness of night is not black, it is full of dark color, highlighted by brighter lights. Go outside tonight and look at the trees. Are the nighttime trees black? No. They are a combination of dark browns, green,, reds, and yellows. When I draw night pictures, I use dark colors just short of black, but still green or other colors.



65. Landscapes



Lesson 65: Landscapes real or imaginary.

My first love in art is a landscape. I have drawn real landscapes that can be found in real locations. I have also drawn imaginary landscapes mostly found in imaginary locations. Sometimes, I see a real landscape and use that view to draw an imaginary landscape.

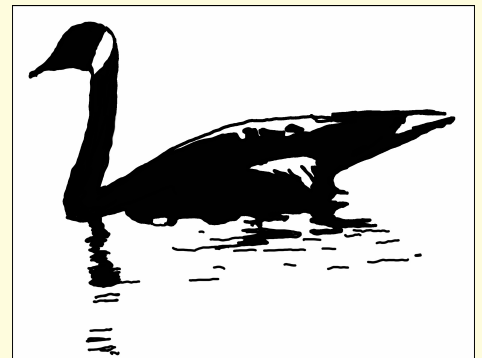
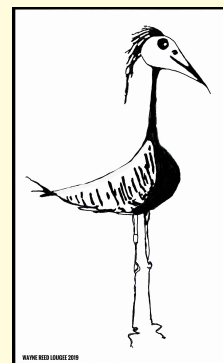
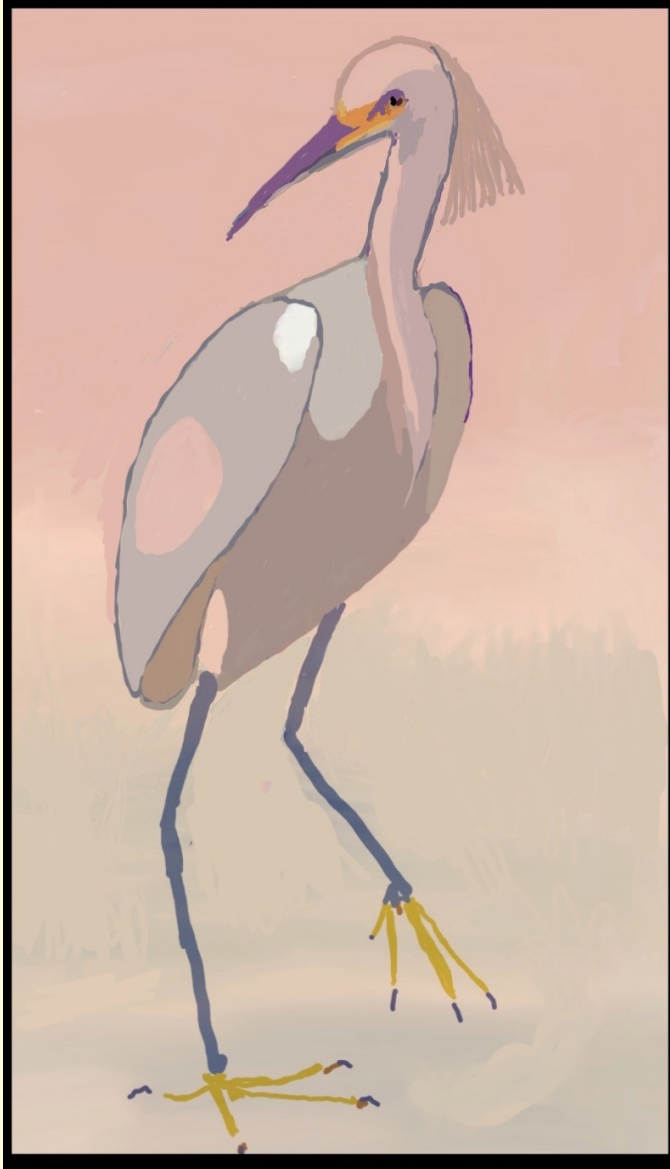
I guess what first drew me to draw landscapes was the fact that a landscape does not need a face or hands. Proportion is important with landscape, but it is much more important when drawing a body.

Landscapes can be very detailed or they can be drawn in a very vague way. Landscapes, in a way, have little or no rules.





66. Imaginary Birds and Animals



Lesson 66: Drawing imaginary birds and other animals.

In these lessons, I have discussed drawing birds and other live animals. With imagery animals, there is a very thin line between traditional art and cartoons. Many of my animal drawings are not imaginary have used a live model, but I have also drawn many more animals as cartoons.



For this lesson, I would like you to just take a pen and paper and start scribbling out some imaginary animal. Then take that scribble and redraw it either from a cartoon or traditional art point of view.

67. The Attorney

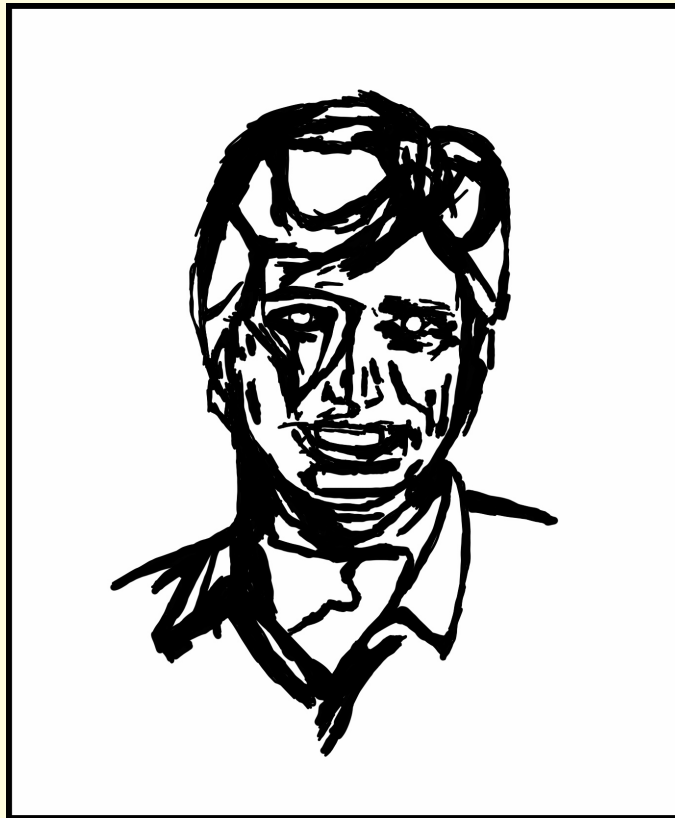


Lesson 67. Real friends from fiction.

This lessons first drawing is a drawing I made of the attorney, Perry Mason, who is not a real person, Perry Mason may not be real, but I have read most of the Perry Mason books and have watched all of the Perry Mason TV shows. I love Perry just as if he were a real friend.

I have many real friends that are in fact not real people. They are people who I have known and grown to love from reading books about them. Another good friend of mine is Wodehouse's Bertie Wooster. I picture Bertie as looking somewhat like me.

The lesson here is to draw one of your "real" unreal friends.



Bertie Wooster

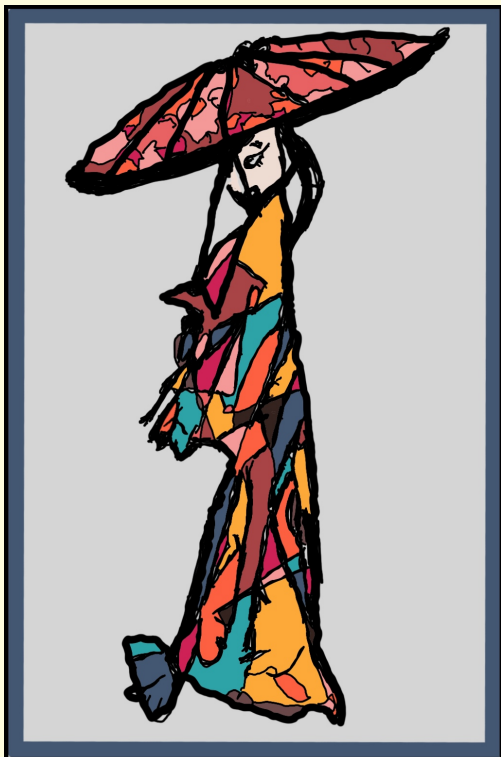
68. Three people Seen Before



Lesson 68: Drawing people can be difficult.

For most of my younger years, I avoided drawing people and when I did, I remember always hiding their hands behind their bodies because I didn't know how to deal with hands. The face was also a problem for me.

The human body is one area of art that I needed to look to others to help me with such a problem. I read books on the structure of the human face, where the eyes, nose, mouth, and ears are truly found on a human head. For example, I used to draw the eyes much higher on the head than they truly are placed. I needed an academic knowledge of the human head.



Hands, arms, feet, and legs, I learned from studying other people's art. I would begin by just scribbling the body until I could see the person who I wanted to draw, then I would convert my scribbles to an actual drawing.

I especially learned to draw hands by using my scribbling method. I looked at hands and made scribbles of what the hand should look like. Over time, I gained greater confidence in drawing people.

This woman started out as a scribble while waiting at a bus stop in the rain.

69. Egg

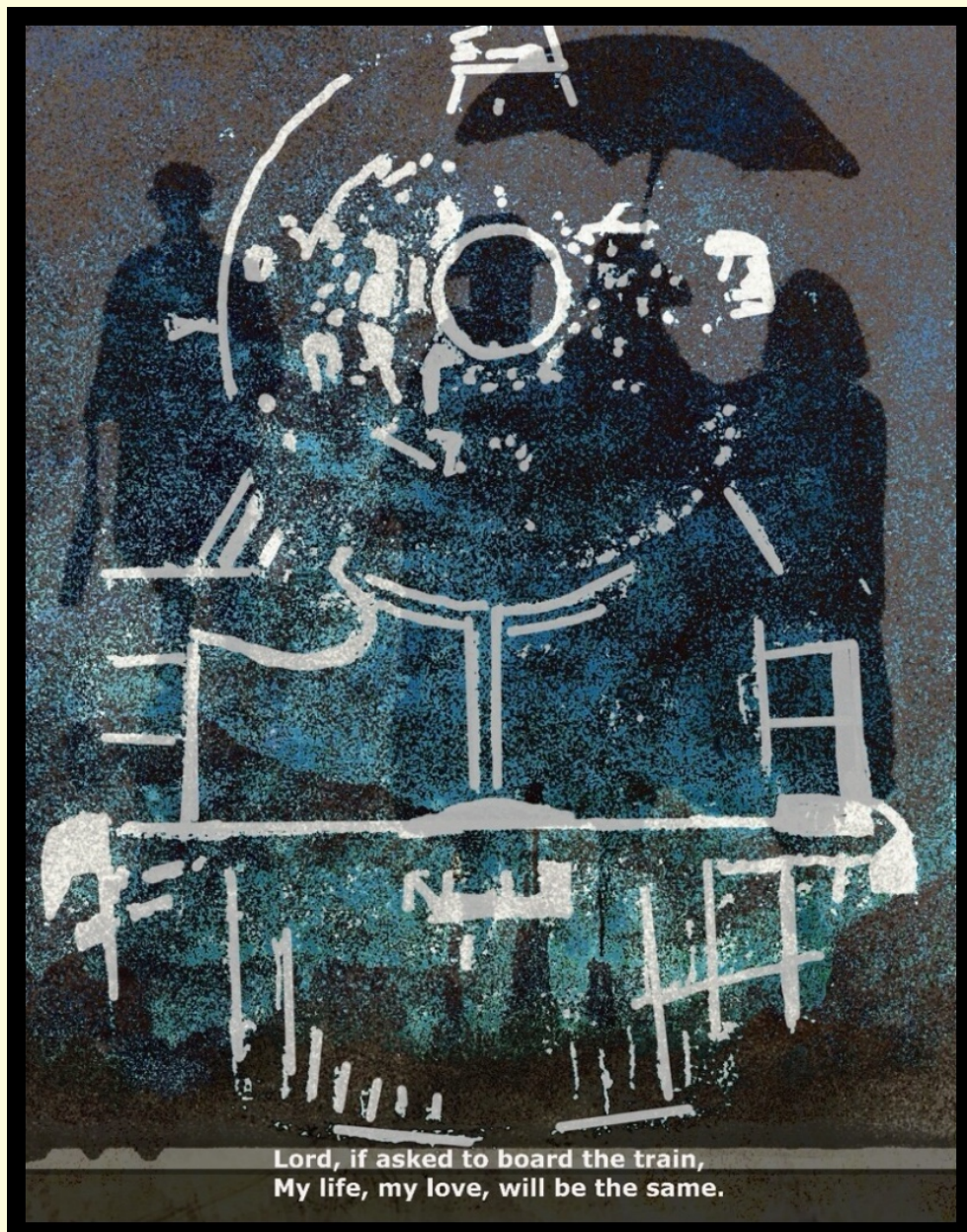


Always remember that people are fragile.

Lesson 69: Drawing the fragile things in life.

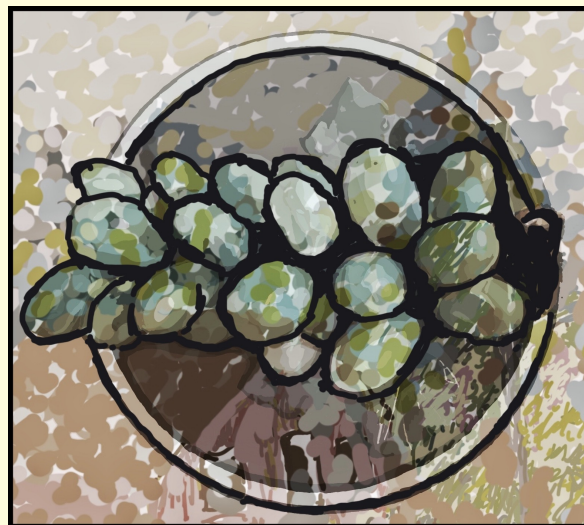
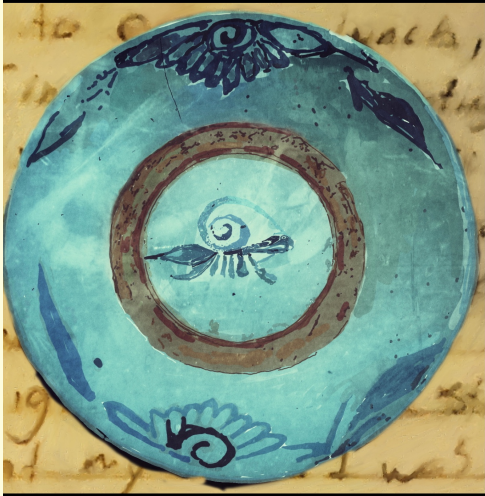
Life is fragile. People are fragile. I provide my art for all in hopes that the art I create may improve someone's day. My art is never for sale. It is free to anyone who wants to use it for personal or any other non commercial purpose.

This lesson is easy. Create a work of art that may help someone else.



Lord, if asked to board the train,
My life, my love, will be the same.

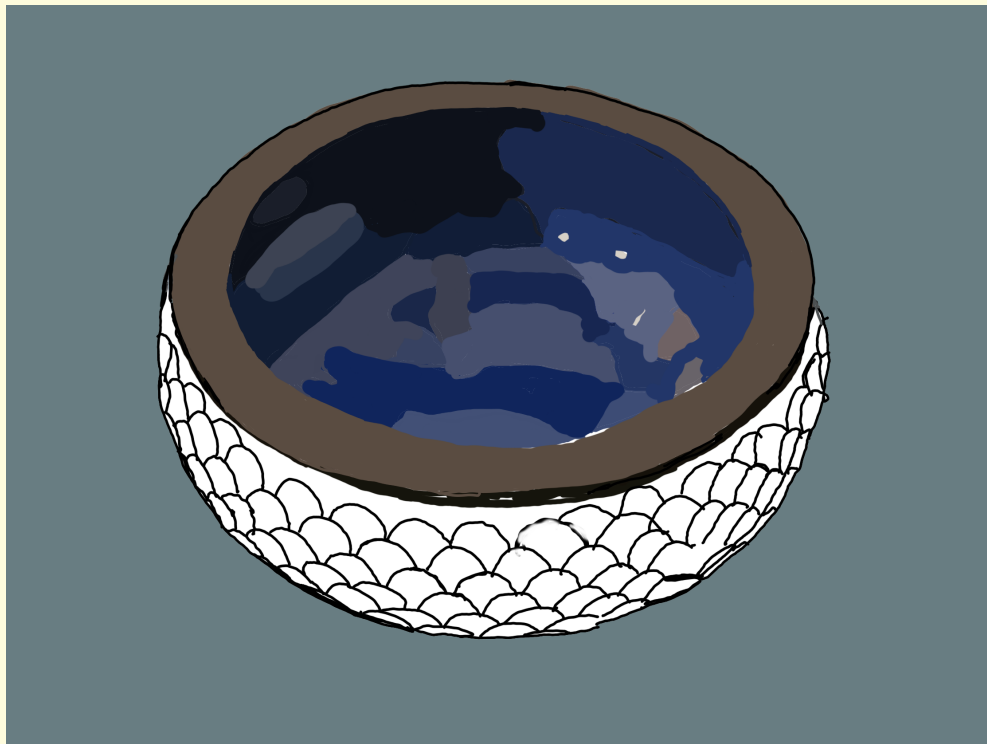
70. Household Pottery



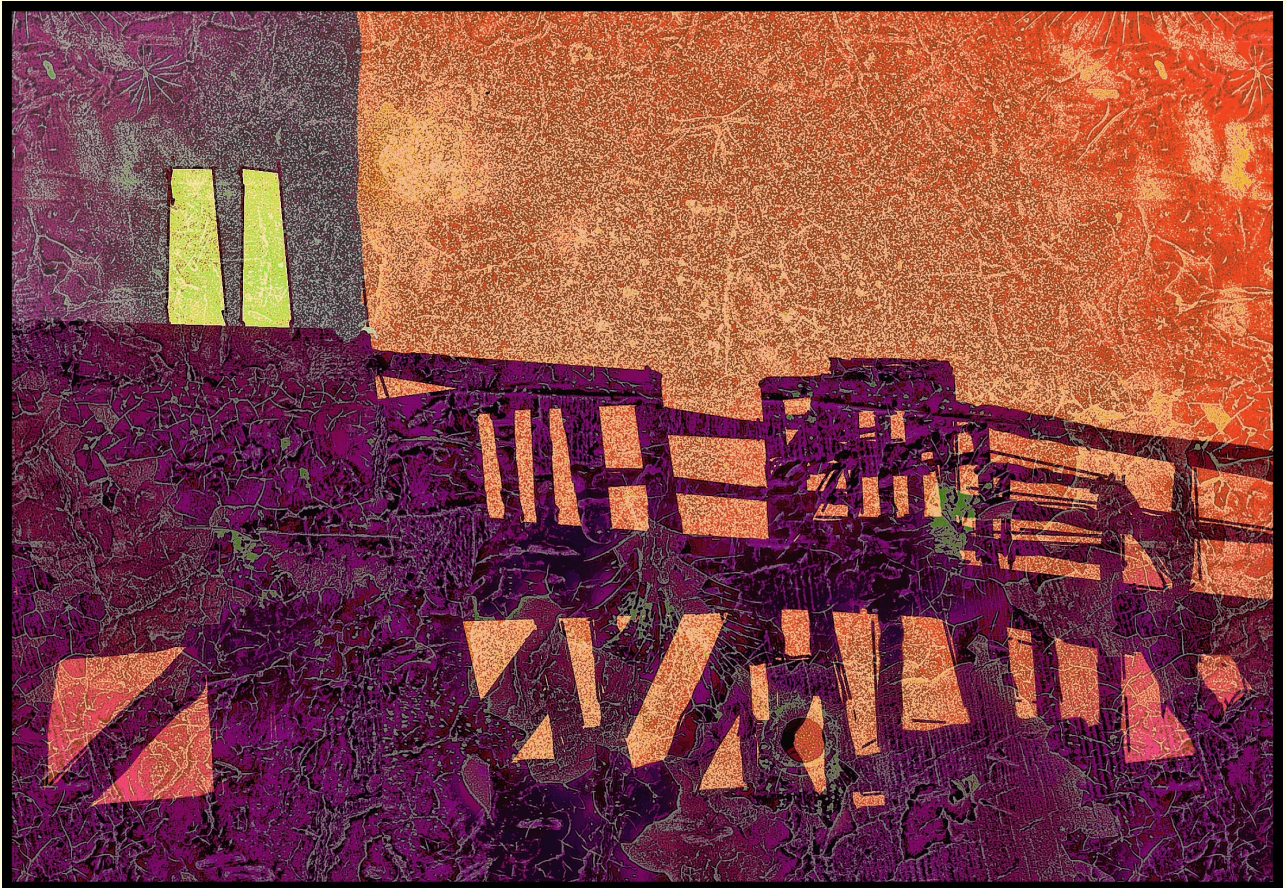
Lesson 70: Drawing pottery.

I love pottery and I have purchased pottery from many places around the world. I find it hard to resist buying pottery, both expensive and cheap. I buy both local and foreign pottery every time I could and in every place I travel.

I love drawing the pottery I have purchased. You can see a few examples of my pottery and other like items included in this lesson. The assignment is to draw anything of beauty that you have around your house.



71. Architecture



Lesson 71: Having fun with architecture



So far I have talked about drawing people, landscapes, things around the house, places you have been, and many other things, but with the exception of barns, I really haven't said much about architecture.

I love walking around the downtown area of big cities like Washington DC or Baltimore because there are so many Government buildings and churches with very ornate designs.

I have found much inspiration just looking at buildings built in different periods. The old and the new both are fun to draw.

Another aspect of this subject that I like is drawing the house I live in. While living in Maryland, it seemed like I was drawing our home on Ivystone Drive every month.

Each time I drew our house, I tried to find a different view than I hadn't drawn before.

The lesson here is that you draw the building you live in. Hopefully your drawing will have a real feeling of home.

72. Markets, Parks, and Monuments



Lesson 72: Outdoor public places

I have already talked about drawing specific locations where you may find interesting people and views, but this lesson focuses generally on drawing any outdoor public place. I have suggested markets, parks, and monuments, but there are many other examples of outdoor public locations. I would also include churches, restaurants, roads (both city and rural), and any historical place.

In Maryland we lived near a colonial mansion where I would regularly go and draw the grounds and outbuildings around the main house. There was a beautiful tree there that I loved to draw. I have included one of my drawings of that tree below.

Please find some outdoor place that interests you and create an interesting work of art.



73. Post Processing



Lesson 73: Post processing of your art

Once I have drawn a picture, and after I have appropriately saved that picture, many times I find that I can improve, or at least, change the picture using digital apps. Such post processing of your art will first require you to digitize your art.

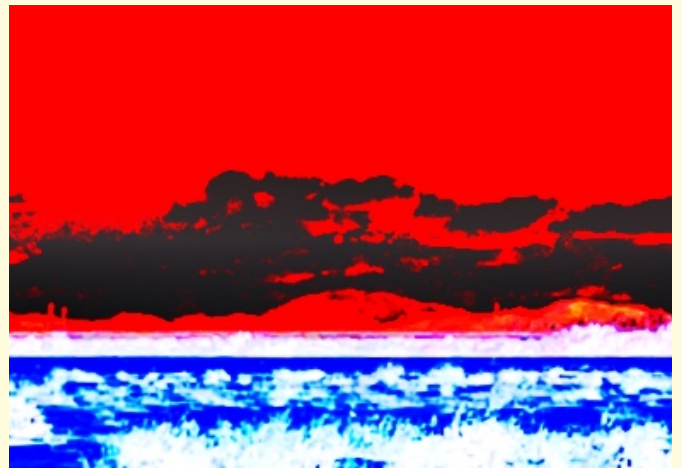
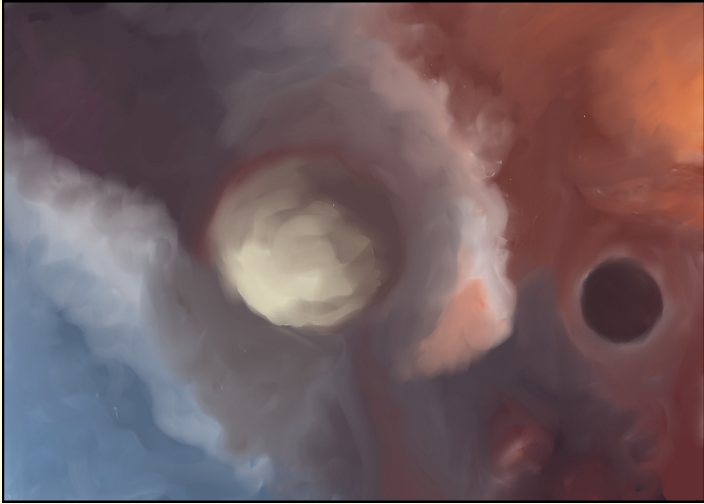
There are many apps that can be used in such post processing of your art. Many may cost some money, but I have found that everything I need can be downloaded for free on the internet. I only use free apps with my art.

You can use any app you want, but if you want to what I do, you will use such apps in extreme ways, ways that maybe the developer did not design the app to do. For example, many times I overuse the contrast and other functions to reduce, or add to, the drawing's color, detail, or setting.

Please experiment with a few apps to see what you can do.



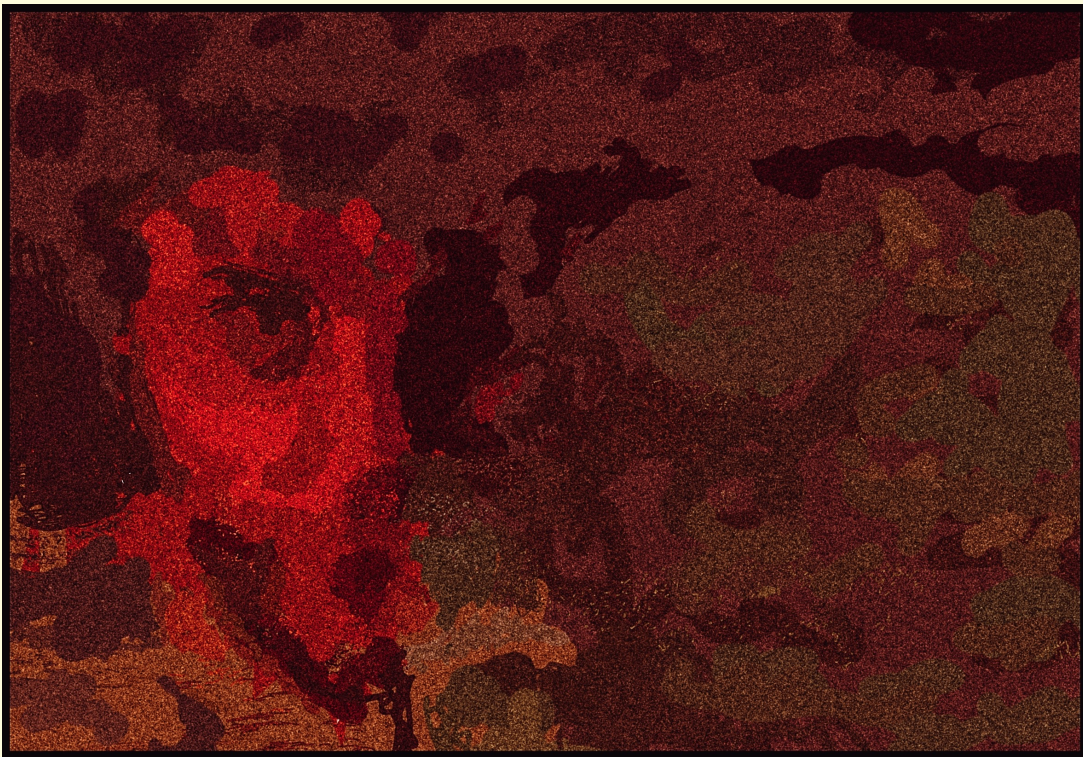
74. Futuristic Art



Lesson 74: Futuristic Art.

I enjoy creating art that others may call futuristic art. This category includes pictures of people, places and things that would you might expect to see while watching Science Fiction movies or shows. I have included a few examples, but you may have different ideas while working this lesson.

I have used the sun to help me create space pictures with many suns, planets, and stars. I have also drawn people who might fit into such drawings



Lesson 75. More on Black and White.

Here are a few more examples of black and white pictures. I feel black and white is not appreciated as much as it should be.



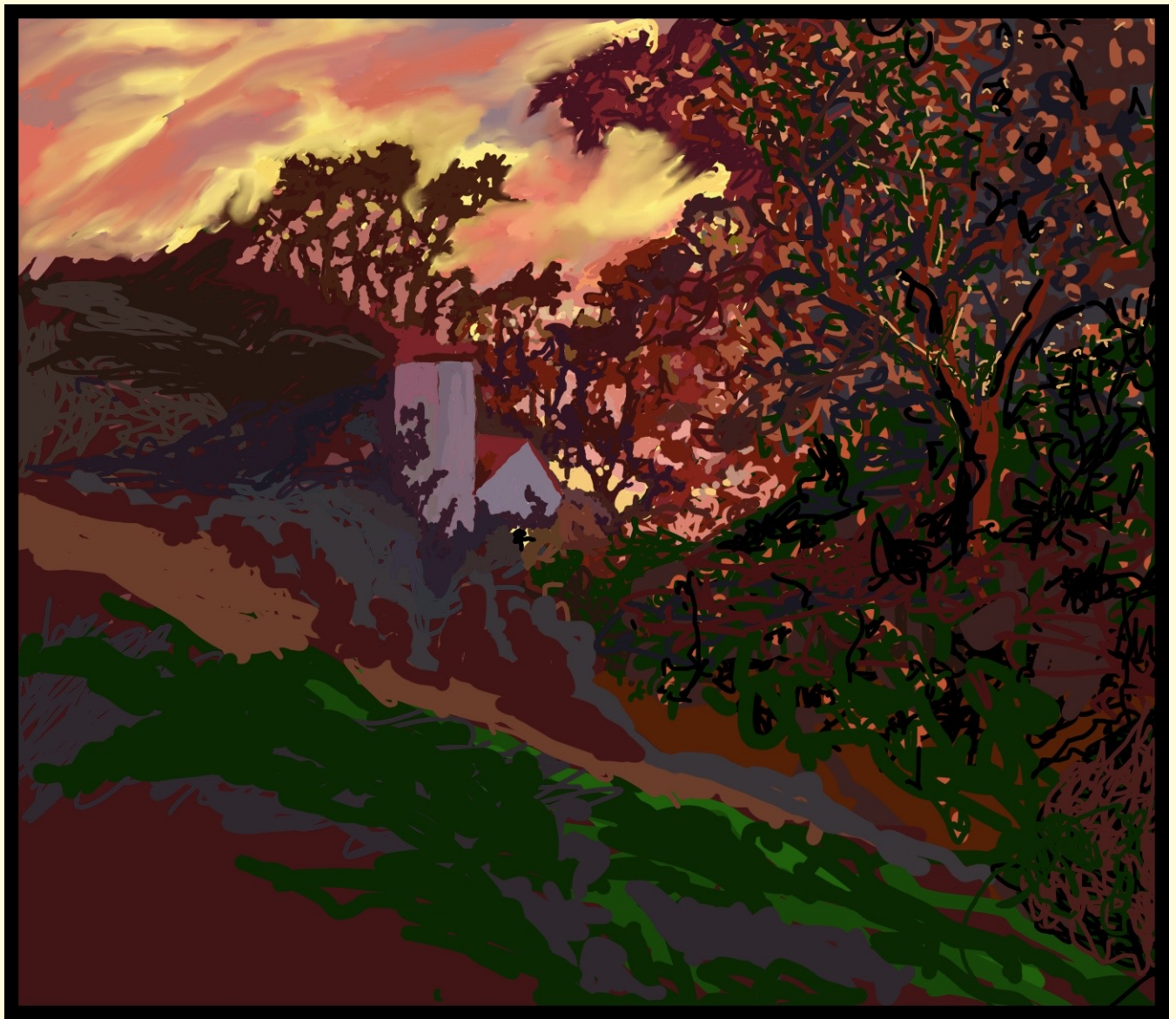




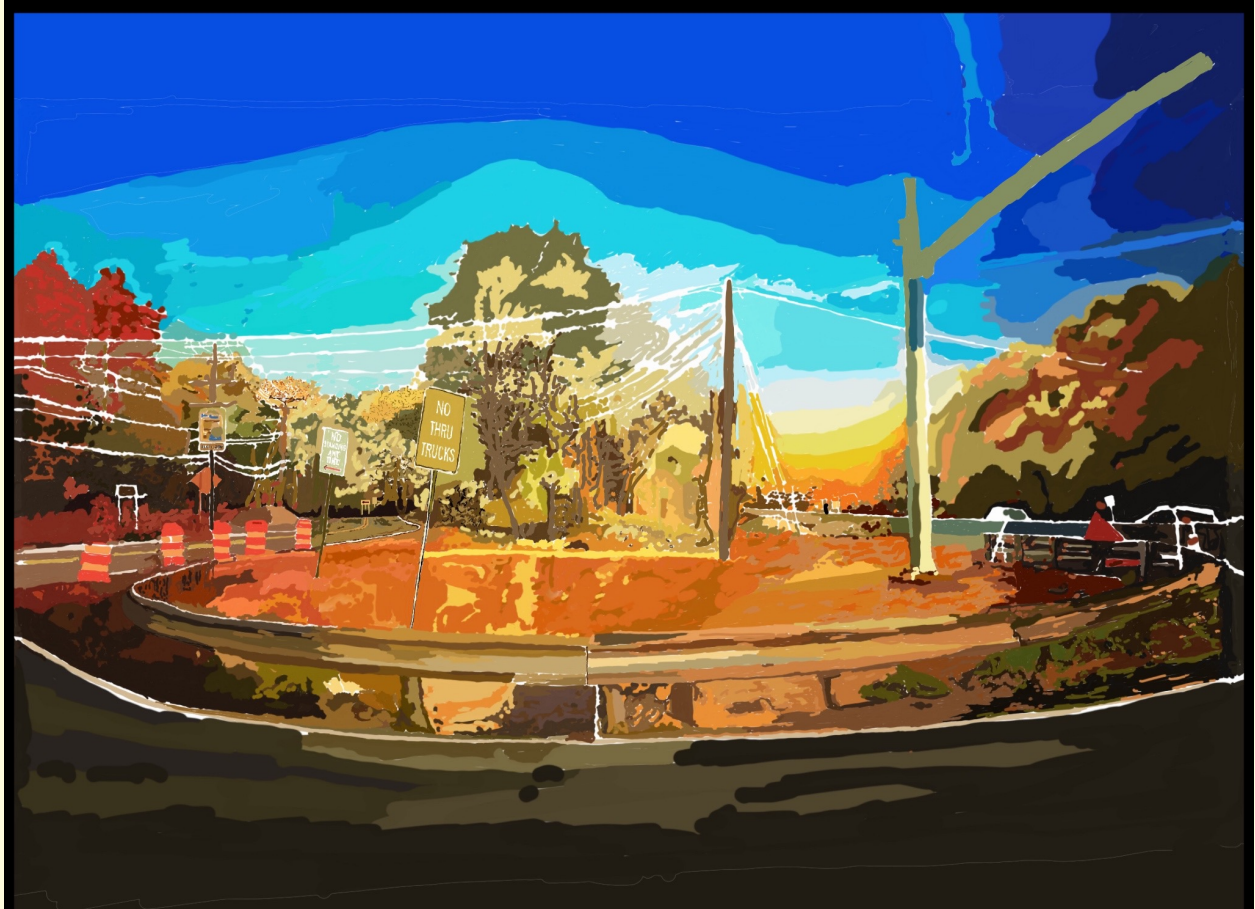
Book One: Other Works of Art.



















Rich man sits on a rich man's chair,
He is rich, but will he share?
Poor man sits on the ground with no chair,
He is poor, but does he care?



有钱的人卓在 有钱的人椅子
他有钱 可是他能给吗?
贫人卓在地下没有椅子
他没有钱但是他无所谓

A poem I wrote once for one of my poetry books.





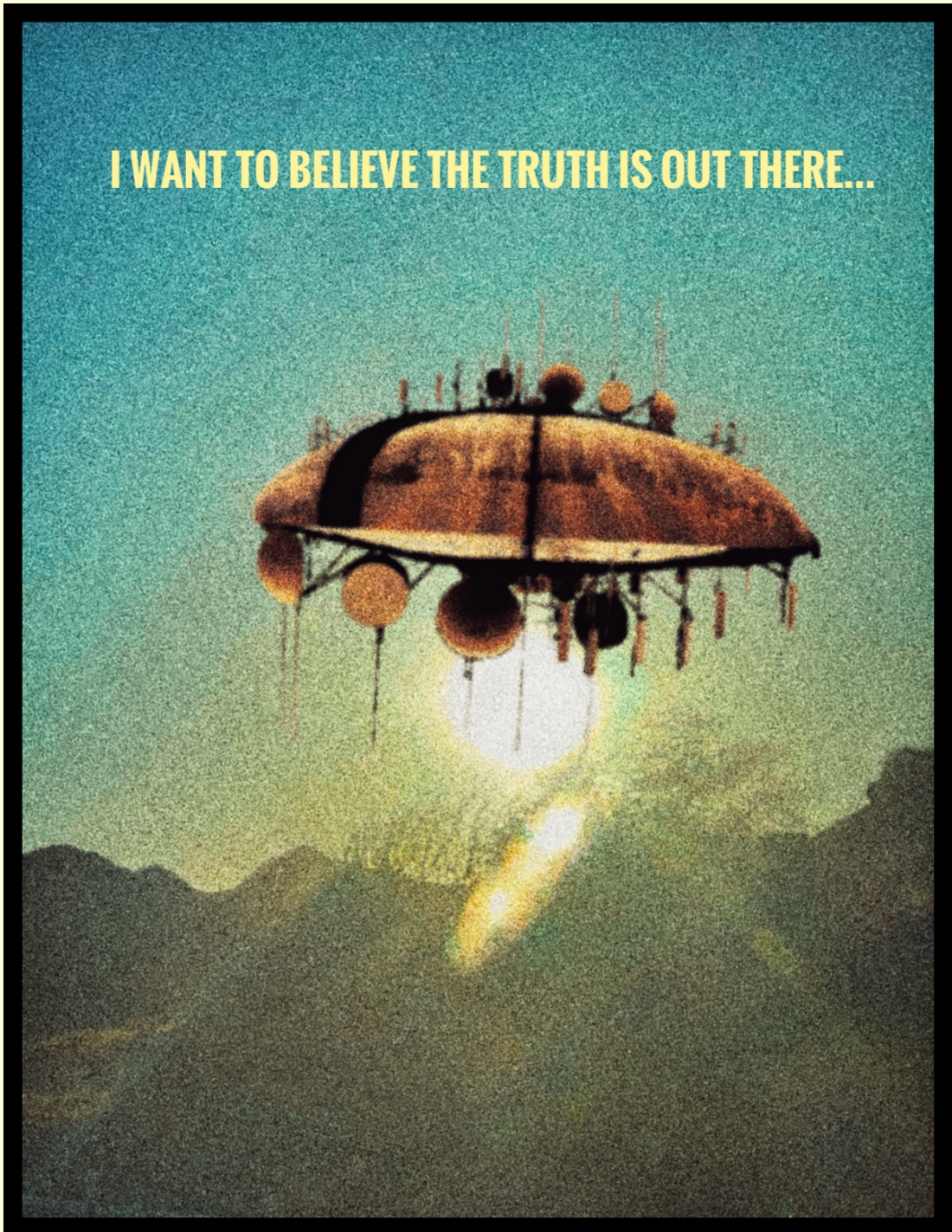


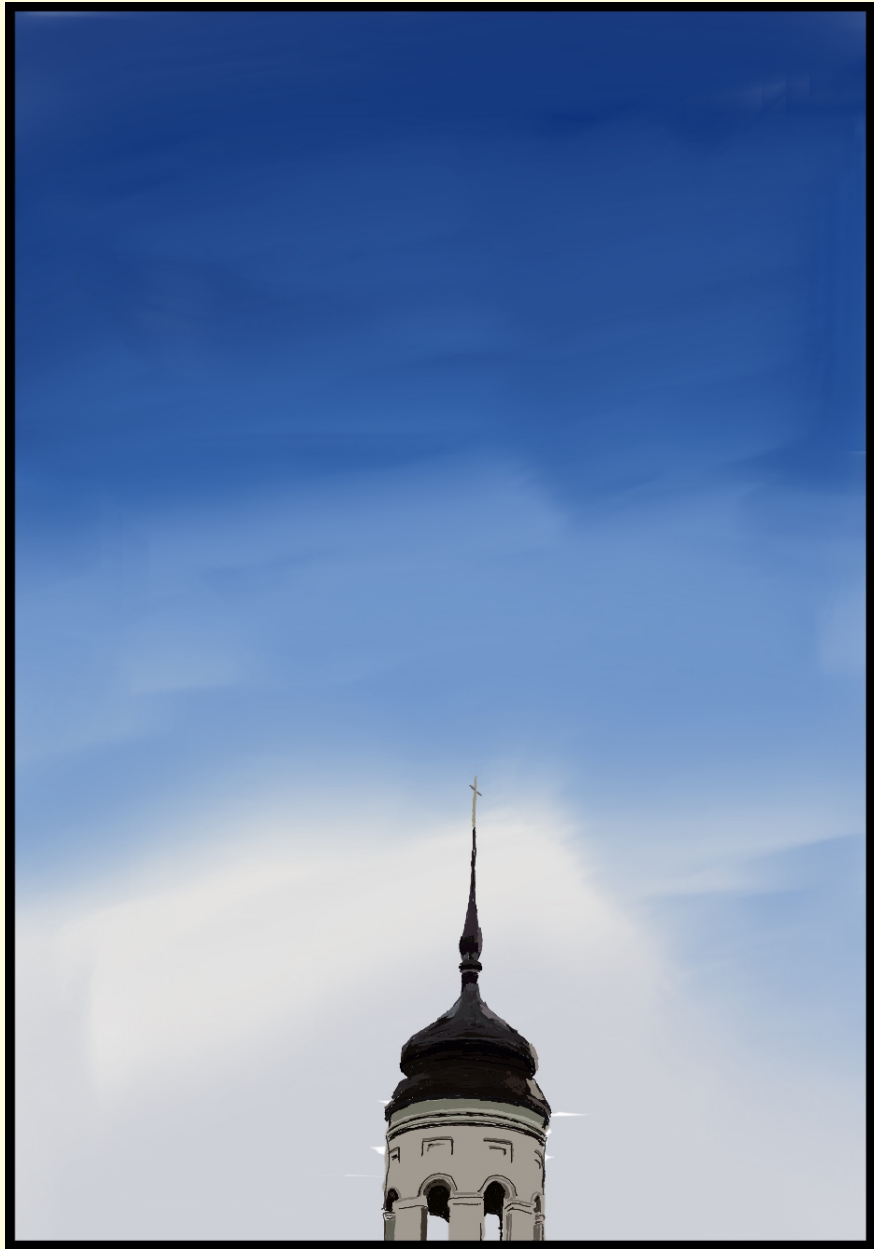






I WANT TO BELIEVE THE TRUTH IS OUT THERE...





The Artist's Last Words (Book One Conclusion)



I have always been an artist. Even when I was in Grade School, I was an artist. What I call an artist may not be the same as what others may call an artist. But, I have never gone along with what most people think of anything, not just art. I have always been an independent thinker and do not follow many “short term” fads. I like to do my own thing and be my own person, even if that makes me stand out from the crowd.

I have always been an artist because I have never been afraid to show the public what I have created, especially when the creation is not my best. I do not hide my poor work. I show it along with the pieces that are my very best. That is why I am an artist. I create for the purpose of creating and not for the purpose of trying to please everybody. I draw, paint, digitize, rework, and save what I want, not what the public feels is art.

I create art. The art I create is my own. I have studied the work of other master artists and I have tried to learn how they created their art. But, my art is not a copy of anyone else's art. It is unique, unlike anyone else who I have studied.

Early on, the art of Albrecht Dürer and the etchings of Rembrandt were my art instructors. I loved their work and studied their art the best I could living so far from any Art



gallery that I could visit. I spent my time in the local library looking through the art books in our library's small art book collection. I studied how Dürer drew hands and faces so delicately and I loved



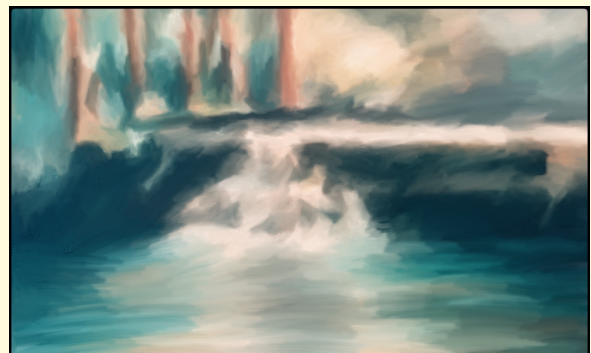
the bold lines in Rembrandt's works that gave great impact to his landscapes and biblical pictures.



From these two great masters, I developed the desire to draw with pen and ink, initially with black ink, but later with brown ink to more closely match the work of the masters. As a child, I used pencil, but when I truly wanted to progress as an artist, I worked mostly in the black and white world. I was not sure how to, or maybe not confident enough to, introduce color into my art.

I have never used oils or acrylics. I have little experience working with a canvas. But, I understand paper. I tried at first to work with multiple colors of ink. My first time trying to work with color was not that impressive, but I continued experimenting. It was then that I discovered the works of Georges Seurat with his many daubs of color. I thought I could work with dots of multiple colored ink and do the same thing. I worked on the dots technique for many years, never feeling that I was accomplishing what I really wanted. I found that Seurat and his daubs were a great start at learning color, but I needed something more.

About that same time I started working with colored pencils and art crayons. I found that with these tools I could mix colors more easily. I had friends



that worked in watercolor, but watercolor seemed to me a process that created art in reverse. My brain just couldn't handle the strict format used in watercolor. I looked for other ways to work with color.

I found that pastel met both my need for color and my experience working with other art tools. My work with pastels gave me an amazing experience with vibrant colors and the ability to mix those colors to create for the first time art that truly fulfilled my artistic desires. I love working with pastels.

Yet, I had no traditional training with pastels. I developed my own style and my own techniques of working with chalk. I loved the results. The problem with pastels specifically, and art in general, is that it creates a large amount of mess. Storage of works not framed, and storage of framed works not hung, became something that I had to consider. I keep everything I produced, except what I give away. So, I need to have a good plan to store my art. I now have several storage boxes filled with my art, but I also have turned to digital art to help with storage, and I have developed a digital art storage plan.

As I turned to digital art, I learned from Salvador Dali that art need not be created from only one media. I started to mix photography, traditional art, and digital processing to build a new brand style of art. I have digitized all of my previous 40 plus years of art works and now am now able to mix everything I have ever created, as well as, to add my photography on top of my work.



My current art uses layers upon layers to build unreal views of life. Much of what is included in this book represents this digital concept. It is my desire to present my unique art to all, not as art that could or should be hung on a wall, but as art for the purpose inspiring thought. I

desire to present art that helps one to think about their world from a new perspective. Please enjoy my art.

Wayne Reed Lougee, 2024

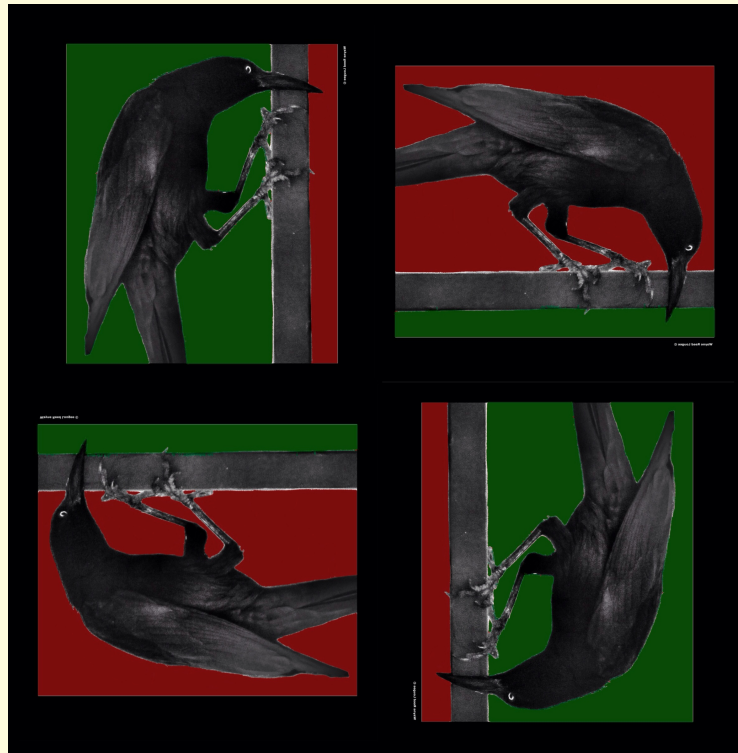


Looking for Infinity

Book Two: Living a Creative Life



Living a Creative Life



By

Wayne Reed Lougee

By
Wayne Reed Lougee

Who is a creative amateur artist
With more creativity
Than artistic skill



All illustrations in this book are the work of the author. All non commercial use of these works of art are permitted. The author believes that such artistic talents are God given and therefore he gives his art away freely to all who appreciate his creations.

Wayne Reed Lougee, January 2024



A SECOND HAND CAR IN CENTRAL OREGON



Chapter 1: Why would anyone want to be more creative?

Chapter 2: Playing in the basement; Early Creativity

Chapter 3: A child's observation of the creative process

Chapter 4: Spending time in your head

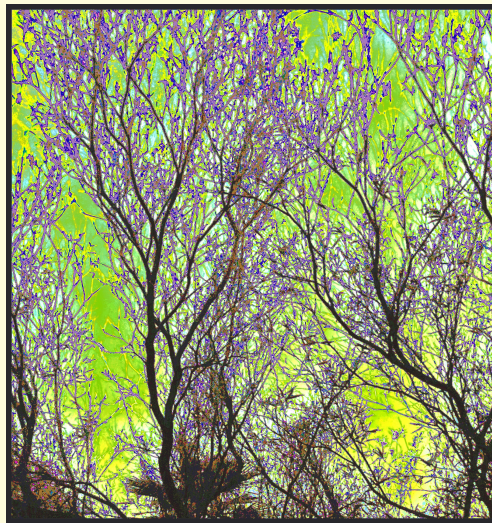
Chapter 5: Asking questions that are rarely asked

Chapter 6: The Dali Principle

Chapter 7: Inside or outside the box, or maybe no box at all

Chapter 8: Boxes and Creativity

:



ARIZONA SUNSET



Book Two: Introduction



**THREE PEOPLE UNDER AN UMBRELLA ON
A SUNNY DAY**

Creativity is an elusive, little understood life concept. New or fresh ideas are often described as coming to an individual in the form of a spark, like a bolt of lightening out of Heaven. To one watching the creative process unfold, either as the creator of the new idea or merely an observer, it may seem that in one

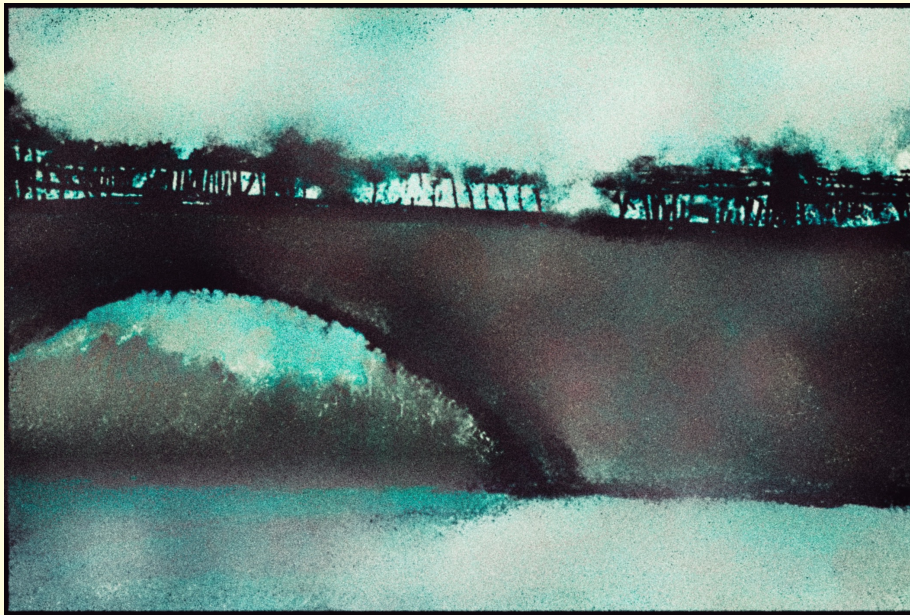
moment

there is nothing to see and then in an instant a creative idea is born. To some, this process may seem as if something has been created out of nothing. But, did the great ideas that brought mankind out of the Dark Ages into the modern world that we now live in, really come just from mere lightening bolts or even small sparks of spontaneous thought? If this is to be believed, then creativity is nothing more than chance. Creative thought would depend upon some lucky person standing in the right place, at the right time, just to be hit with a creative bolt of thought.



People are also described as being either creative or non-creative. If we are to believe that creativity also comes from another source of mere chance, then with this perspective, we could still describe people as being lucky or unlucky.

Is it reasonable to believe that the spark of creativity will only hit one



person and not another? Is it not more probable that creativity is a life-long pursuit, a process of asking questions no one else has asked and the thinking out the many possible answers to such questions? True, the last step in the creative process may seem as if it came from a spark of inspiration, but could a creative idea really be only sparked by chance? Could it be possible that everyone has been born with the capability to create, but this capability may or may not always be activated in any one person? Is it possible, that anyone can increase their creative capacity by better understanding and practicing a creative process?

So, how does one learn to become creative? Is creativity really a quality, much like as a gift or an inherent attribute that is bestowed at birth, or is it something that can be learned by anyone? This is truly one of life's



greatest questions that has been pondered upon ever since that famous, but still unknown person, figured out that round rocks roll easier than square ones. We still do not know or understand all the answers regarding where creativity comes from and there are still many important questions out there that have never been asked or maybe have answers yet to be discovered. In my mind, everyone comes into this world with innate gifts and talents that if exercised well, will bring one a little closer to the ultimate understanding of creative thinking.

(A further note regarding the chicken image found at the bottom of the pages of this book is that the author's last name when pronounced in Mandarin Chinese, a second language the author speaks, means an old chicken.)



Chapter 1: Why should I want to be creative?

I once had a conversation with an associate of mine regarding our differences in personality and how we both view the same world in very different ways. This associate, who I will call Mary, is a self-confessed



**UNBELIEVABLE
REALITY**

linear thinker. Mary, who by all standards is an extremely intelligent person, had on several occasions indicated that she could not understand me or the way in which my thought process worked. She could only explain my way of thinking as being scattered all over the place and in such unorderly confusion that left all understanding impossible. At one point in the conversation, she turned to me and in an almost accusingly manner and exclaimed, "you are creative aren't you?"

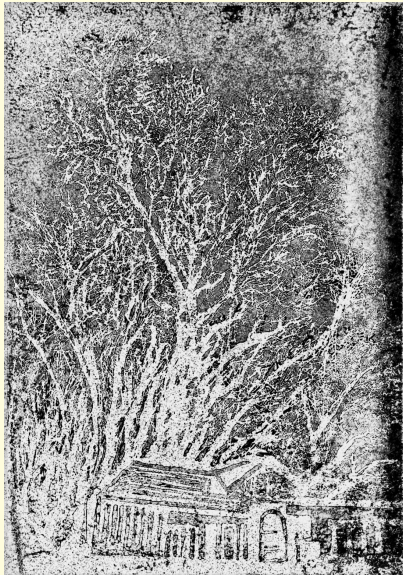
Thinking this to be a compliment, I of course said "yes." And then Mary said something very surprising to me. She said, "I don't like creativity! I like predictability." At that point, Mary's boss who had been listening to our exchange chimed in by saying, "I agree with Mary." Both these individuals wanted to see the people they worked with following specific set procedures that do not change from day to day or person to person. Creative thinking represented a threat to their well-ordered world.

The attitudes described above, may not be representative of the norm, but over my many years of working in a large bureaucracy, I have personally found a higher percentage of non-creative, linear thinkers in positions of authority than are found in the general population. I recognize this last statement is not a scientific fact or finding, but only my perspective. However, if this statement has any truth in it at all, it would seem to be true that there may be a general aversion to creative thinking in both our schools and workplaces.



So, why would anyone find value in making the attempt to increase their creative capability, especially knowing that others in authority positions over them, may desire predictability over creativity? Although, the last thing I would want to do is to discourage creativity, it is necessary to understand up front that creativity always comes with a price. That price, whether great or small, will extract a toll that must be understood and accepted. The price exacted may be time, effort, money, respect, support, or more likely the misunderstanding of others, but in all cases the price must be paid. One cannot expect to make progress with anything and expect a so-called free ride. So before any discussion of the benefits of living a creative life can take place, I would like to point out a few of the obstacles that some may encounter as they strive to develop new ideas, concepts, and solutions which may have never been understood or discovered before.

I have always been what I call a "non linear thinker." I think about my daily tasks from every angle possible as I do my work. Many times, I may continue to chew on a tough work problem in my quiet off time.

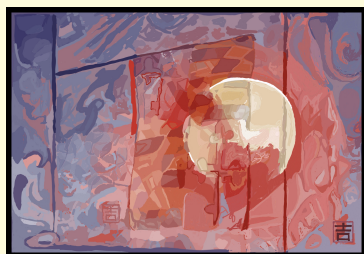


But, what has such "over" thinking really done for me in my lifetime or in my profession? Over the years, I have continued to receive one piece of advice from my fellow workers no matter what job I may have been doing. This advice is: "Don't think too much about the job; just do what you are told to do and you won't get into trouble. The boss knows what is wanted and we should give the boss exactly what is asked for, even if we know the plan to be flawed." In other words, get back to work and stop thinking. Creative ideas are not welcome here because there

is nothing broken and therefore nothing to fix. Thinkers seem to just get in the way of progress.



Even in the face of such resistance, I still fight back saying, "I know a better way." I fight back not because I believe someone might actually listen to my idea, but because I have learned to enjoy living the life of a creative thinker. I have learned how to stay creative even when it is not wanted. Others may not take my ideas and change the way their world turns, but I have learned the joy of self satisfaction through an increased awareness of my world, how it works, and how I can change and improve my own life.



THE WORLD AS I SEE IT

Some may say that there is no room for too much independent thinking in today's world. We need to establish common standards so that all may work effectively together as a unit. People with their own ideas tend to "rock the boat", slow the production process, and cause problems for everyone else. Big thinkers are thought as people who merely produce "pie in the sky" concepts that can never be used or conformed to real world standards. In short, thinkers are often told to quit thinking and get back to work.

With much negative feedback encouraging all to conform and do things the way things have always been done, why would anyone want to step out of their so-called comfort zone and produce a new idea, create something different, or devise a better way of getting the job done? There must be a powerful intrinsic reward for someone to want to develop their creative side, especially when it would seem that creative thought is not only unwanted, but unappreciated. Such thought is also rarely understood, rewarded, or used.

But, some may also point out that if all new innovation ideas that are successful in the marketplace were born of creative thought, how is it that I can claim that creative thought is rarely understood, rewarded, or used? The answer to this question should be obvious. Most



creators, artists, inventors and big picture thinkers fail in the eyes of the world much more often than they succeed. The term "starving artist" comes to mind almost every time a young person decides to go into the arts rather than a so called "real" profession.

The benefits of living a creative life cannot always be valued with money or popularity. A truly creative mind must learn to find personal joy in the creative process even when the products of that mind is misunderstood by the world. One may develop ten, fifteen, or even a hundred great ideas before one of those ideas is ever appreciated by someone else. Of course the one success is something to celebrate, but a creative person finds ways to cherish, save, and reuse the other ninety-nine.

I have created many a piece of art that will just amaze me and make me wonder how I could have ever produced something so wonderful and appealing, just to find out that I am the only one who feels the same way. Yet, because I was the artist and I understood and appreciated the process it took to produce the piece of art, I do not need anyone else's opinion for me to love what I have created. Obviously there is no monetary value in something that no one wants, but I find that there is an intrinsic value for a true artist that is much greater than any commission.



TRAFFIC NOISE

The creative life not only can bring a deep personal satisfaction in what one has produced, it also fosters a more complete life of wonderment and joy, one that the non-creative mind may never know. It has given me a real purpose for living and has ensured that I will pass down to my children a wonderful inheritance of art, books, and ideas. When all is said and done, it will be the creative ones who will be

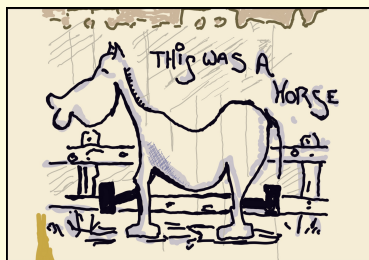


remembered. They will be remembered because they have created something which is unique.

The creative person very often stands alone, away from the crowd. There will always be potentially creative people standing in the crowd, but until they choose to walk away from their risk free, predicable life following the latest fad, or worse, wasting their minds, the creative seed inside them will possibly wither and die. Following the crowd and constantly entertaining one's self by feeding and wasting one's mind on the creative productions of others rarely leads to an exemplary life worthy of remembrance. No one will ever remember every person who has seen or will see the Mona Lisa, but the world will never forget who created her.

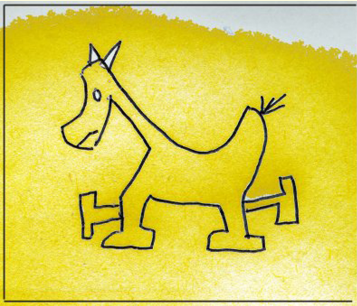
In this book, I rely heavily on my own personal experiences to illustrate certain creative principles. In my first story, one that I have titled "This is a Horse", I try to demonstrate how I learned to value my own talents at an early age and how it led to a better understanding of my inner creative self. These events retold here may be somewhat humorous, but the creative outcome of this story has continued to bless my life even until today.

This is a Horse



High school, as with most people, was a very fundamental developmental period for me. It was in high school that I began to understand the basic creative principles I would need to develop my artistic talents and dreams. The teenage years can be very hard on a young person and many of my friends learned very quickly to just blend in with the crowd in order to avoid the ridicule of being different. According to the unwritten social rules of my high school, and possibly

most other schools, only a few students were allow to stand out from the crowd. These usually included the varsity quarterback, the prom queen, the universally anointed class clown, and possibly the class academic brain. Everyone else was expected to take their assigned place and not complain. I didn't like my assigned place. I was a terrible athlete, socially not prom material, and couldn't compete grade-wise with Dan the class valedictorian. My best chance of breaking out of the crowd was to compete for the class clown position. This where the horse comes in to this story



THE YELLOW HORSE

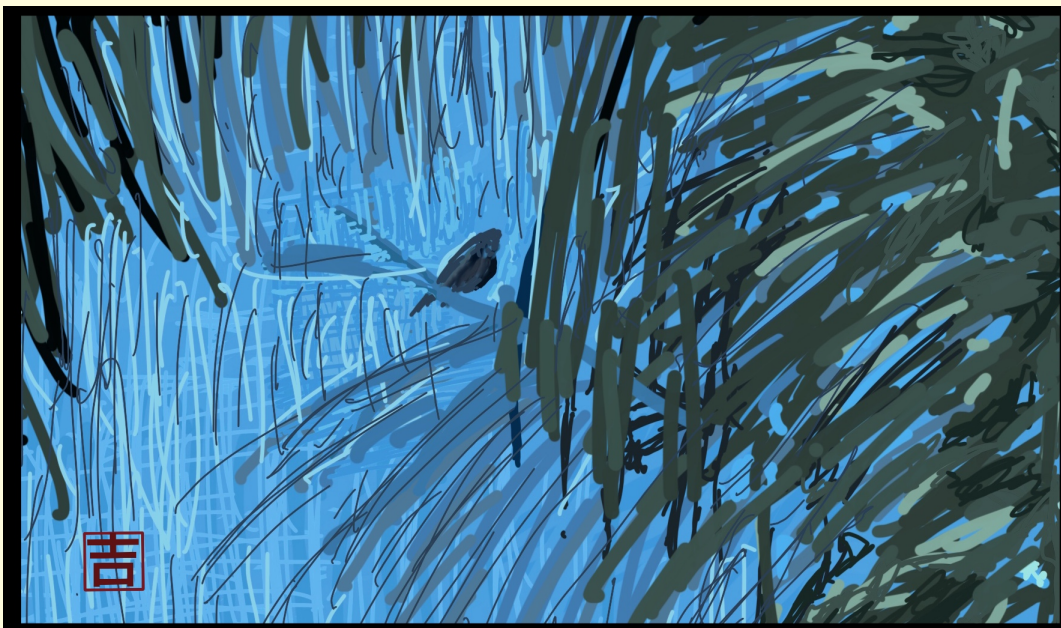
This is a drawing of the horse. I had always been interested in art and made sure my schedule included an art class every year from seventh grade through my first year in college. In junior high, the art teachers were kind, but did not enforce the discipline needed to push the students to learn basic artistic development. But, for my three years in high school, Miss Hoag, later to be called Mrs. Page, taught art with a discipline that would not bend. I was a fairly good artist and I did thrive under Mrs. Page's tutelage, but one day while just doodling I created an odd drawing of a cartoon horse. Although, not a masterpiece by any definition, I was mesmerized by what I had created.

The horse had a distinct swayed back, long neck, and a tail made of stubble. What was most interesting to me was that the closest feet, both the front and rear feet, were fixed to the ground, but the feet on the other side both were fixed at the knee, sticking straight out, one to the forward and the other to the rear. The obvious joke was that any such horse in this particular position would fall on its side if it were not stuck on to a piece of drawing paper. I quickly finished my drawing by adding the title, "This is a Horse" because it was possible that someone could fail to understand what the creature really was.

Mrs. Page had a length of wall set aside for showing off the best of her students' art work. That morning, while under the influence of wonderment that the horse would not and did not fall off the the paper, I taped it to wall with all the other art classics. Mrs. Page, having more traditional art discipline than an eye for understanding the impossible, saw my drawing, tore it down, identified me as the culprit, and threw the paper in the trash. The next day she came into her class room only to find the horse back in its place on the wall. Almost every day for the rest of the year, the horse appeared on the wall of the art room and was thrown away each time before the class began.

It was years later that I realized that I could see something creative and maybe even useful in that simple cartoon horse that my teacher couldn't see or didn't take the time to see. I found that through my creative eye, I could learn to see things that others could not see.

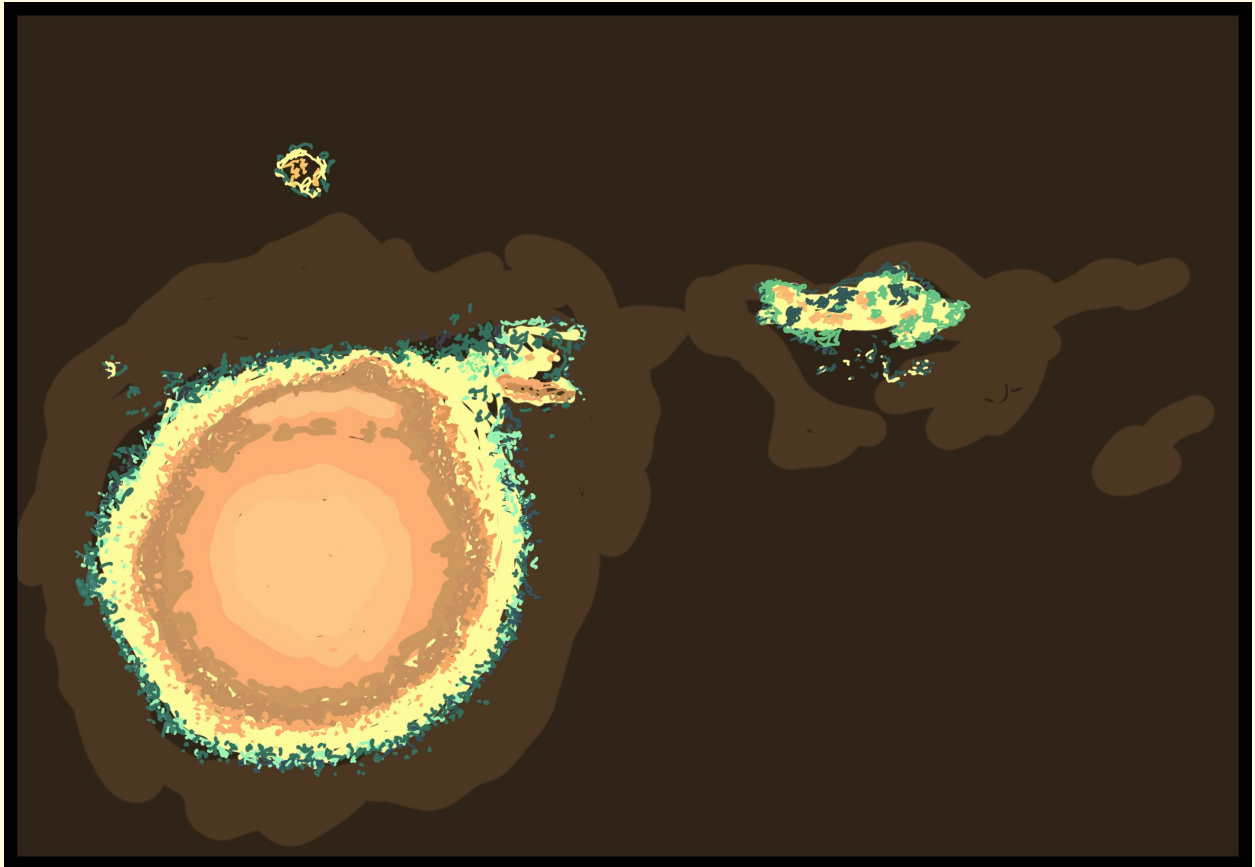
Over the years, I found that creative people truly do live fuller lives, not only because they are able to see things that others cannot see, but they also experience feelings that others cannot feel. In fact, I have found that every human sense or sensation can be enhanced through developing greater creative thought and practices.





Chapter One Questions and Exercises

1. Make a list of your talents. You may need to get input from others if you feel you do not have any talents. Indicate on this list which talents you would be willing to invest time in so as to improve upon them.
2. List other areas in your life for which you lack creativity. Decide whether or not any item on this list is worth your time to improve?



FULL MOON



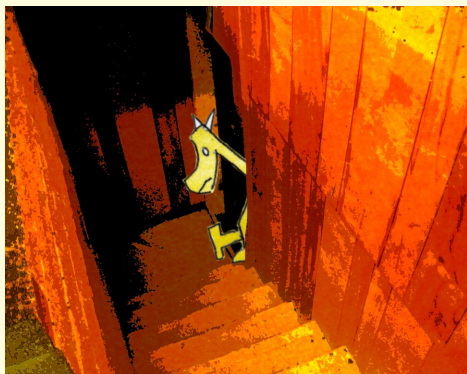
Wayne Reed Lougee ©2013

THE MARYLAND CITY, MARYLAND AIRPORT

Chapter 2: Playing in the basement; Early Creativity

In my family, I was the third of seven children. My older sister and brother, though not that much older than myself, seemed to me to be emotionally too old to play children's games with me, my two younger sisters and my two younger brothers. And so, I became the appointed family games master. I was unofficially the one responsible for

determining and in most cases inventing the games we would play.



THE YELLOW HORSE IN THE SCARY BASEMENT

We were well acquainted with the art of inventing children's games. Our Aunt Sheryl and to a smaller extent our Uncle Carl had introduced various games for us to play during our summer visits to our grandpa's farm.

Carl taught us to play one game that called for two teams positioned on opposite sides of the farmhouse. A ball would be tossed back and forth over the roof until one team choose to sneak around to the other side of the house and try to hit one of the opposite team members with the ball. The attacking team scored a point for the hit or lost a point if there was no hit or if the ball was caught.

Sheryl also taught us a rhyming game about trying to keep a witch out of the house after our mother had left us home alone. We loved going to the farm each summer because we loved playing the games made up by our creative aunts and uncles. When we went home from the farm, we would continue to play the same games, sometimes creating variations of our newly learned games.

Associating with creative aunts and uncles, brought different creative results to my family members, but for me, I learned how to make life into a game. For the most part, we all learned to love playing games, especially non-commercial games. Our games did not come in a box from a store. However, these experiences also taught me that I too was capable of creating fun. From that precious time of my youth onward, I created most of our family games. Even today, my brothers and sisters still rely on me to start the fun or create the spontaneous group activities.



**A PUZZLE MADE FROM
CREATIVE IDEAS**

In our house on Ochoco Avenue, the house that we grew up in, we had a very scary basement. I shared a room down there with my brother Ken for several years. Ordinarily no one wanted to venture down the dark stairway (the light switch was at the bottom), but I soon found that I could market that scary atmosphere into a playful space which would entice my younger brothers and sisters down into my haunted world.

One day, possibly while I was lying on my bed or the floor just thinking what I could do next, I realize that the cheap tiled basement ceiling, held in place with a framework of metal strips, could support a hanging blanket secured with clothes pins.



After I hung one blanket, I quickly realized that I could hang more blankets. And, then the idea was born. I could design a wonderful maze that would then generate multiple fun and games to play. I envisioned playing tag or chase in the maze with the lights either on or off. My maze became one of my greatest childhood successes. Over forty years later, my family still talks about the great fun we had

playing in the basement in my blanket maze.

I made up other games downstairs in the scary basement which also enticed my family to come down and play. One time, I took every toy block, Lincoln Log, strip of wood, etc. that I could find around the house and turned the entire bedroom floor into small scale city with buildings, roads, and highways. My brothers and I enjoyed hours of fun in recreating TV car chase scenes with our toy cars and miniature city.

I was born with a craving to discover. I wanted to discover all that I did not know. I guess I just wanted to discover fun. My imagination had no bounds and luckily my parents either looked the other way or really did not know what I was capable of doing or what I dared to do. The other kids relied on me to get something started and my imagination usually did not let them down.

Curiosity can often work as the catalyst for inspiring an creative activity. I have always been curious of how things work and why people act as they do. This curiosity has led to many interesting situations and in some cases inspired creative ideas that have enriched my life. In fact, it is hard for me to even conceive of a creative person who is not also a curious person. The following is a story of how I became a very creative coin collector.

The Coin and the Piano

One day, when our parents were out of the house, I remember laying on the floor in the family room, the room which was connected the the scary basement stairs, and thinking that I wanted something to do, but I just couldn't think of anything fun. I was laying by our old full-upright piano, the one I used practice on using my toes in stead of my fingers (a technique that eventually got me kicked out of piano class). As I said I was on the floor trying to think of something fun to do. Suddenly, I had

an idea that it might be fun. I wanted to find out if I could take the old piano to pieces and put it back together again. I wasn't so worried, even though I ought have been, of not putting it back together before my parents came home, but I was more worried I might not be able to reassemble the piano so as it would still function



correctly. My curiosity had already led me to take many a watch apart without being able restore even one of those watches to a working condition.

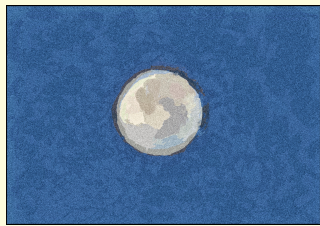
I began working on the piano with only a hammer, a pair pliers, and a screwdriver. I removed the top and the back with little problem. Taking the full-sized harp out was not an easy task, but I managed it all by myself. Then as I was completing my disassembly of the rest of the framework, I spotted a metal object lying in the dust on the base of the piano floor. As I picked it up, I quickly realized the object was a coin, but it wasn't until I cleaned it off that I found that it was an 1869 Indian Head Penny. I was so amazed that I quickly put the piano back into working order and waited for my mother to return to tell her of my find.

When she returned, I told my mother everything, even about the piano. I can't remember how angry she was with me for taking the piano apart, but I learned something else about my mother. She took the coin from me, not as punishment, but because she wanted it for her collection. By the time she eventually gave it back to me as an adult, my own curiosity about coin collecting had already been implanted in my head.

Over the years, I have put together one of the the most creative coin and small object collection of which I know. The collection has very little worldly value, but, I believe it to be quite unique as to its contents. It contains many of our family dog tags, not the military type, but real dog tags worn by our family pets. There are coins, real, not so real, and commemorative coins and objects, including small Chinese coins from

my maternal grandmother, a quarter from my paternal grandfather's wallet when he died, and some worn out Chinese chess pieces I picked up on the streets in Taiwan and China.

I believe that most children are curious about the world around them and often express that curiously in very unique and creative ways. One of the best ways to tap into one's creative self is to look back at any childhood experience that may have brought enjoyment. As one examines past life experiences, the question should arise whether childlike curiosity still exists and is practiced? Are creative solutions still being sought, with the same level of energy exhibited by a younger child, to handle the daily work of an adult? Not all childhood creative ideas end up successful, but there will always be something to learn from even the failures?



MOON

One of my great creative failures happened in my sixth grade English class. We had been assigned to read a full book, what are now called chapter books by today's youth, and then write a book report. I had never actually read an entire book of this size before and did not do so for this assignment. I had picked a book which had a large illustration on the first page of chapter one, leaving room on the page for only one initial paragraph. I read that paragraph and nothing more. The time came for handing in our reports and I needed a creative way to write a report on the book I had not actually read. But, that uncomfortable fact did not stop me from writing a very creative book report. I was struck with the idea that I could describe the entire book by only reading the opening paragraph. I had indeed read a portion of the book, even if it had only been that first paragraph.

With the knowledge of one paragraph and the content of one illustration, I deftly described every fact I knew to be true of the book which I had not fully read. I cannot remember much of that book report, but it is

quite possible that my report exceeded in length, if not not in information, of that opening paragraph. I felt I had been very creative in describing the contents of a great book. However, I found I had one problem which I had not thought to cover. I didn't know how the book ended. Any other child may have thought to read the last page also, but no such thought entered my mind. I had a more creative way of solving this problem. I simply added the following line to the end of my paper: "If you would like to find out how this book ends, you will have to read it yourself."

Creative solution, right? Maybe, maybe not, but unfortunately even a below average teacher would see through such a ruse. And, this is exactly what happened. However my lesson in childhood creativity did not end there. When the teacher stated straight out that I "had not read the book", I answered honestly saying yes I had!, but not honestly adding that it was only that I had read the first paragraph. And thus I began another lifelong study on the topic of "creative honesty."

Chapter two questions and exercises:

1. What childhood experiences are remembered? Was curiosity involve? If so, describe the object or idea that caused that curiosity. Did the curiosity lead to a creative thought or action? Describe any specific creative experiences remembered from childhood.
2. How have these childhood creative experiences affected later adult life? Do the same levels of curiosity and creativity still exist now? If not, what happened? If yes, how has it helped in becoming a successful adult?
3. Looking back, have both positive and negative experiences become helpful learning experiences?

4. What were the barriers found in developing creative thinking as a child? Do such barriers still affect one as an adult? What actions could be helpful in overcoming such barriers?
5. Keep a journal, where the creative ideas and behaviors listed above can be documented. Continue to fill the journal as new ideas come up.





A CREATIVE VIEW OF A FLORIDA BEACH IN WHICH THE ACTUAL BEACH WAS NOT INCLUDED

Chapter 3: A Child's Observation of the creative process

Is it possible to teach adults to live more creative lives as children do and to expand their curiosity both in life and thought? Or in other words, is there actually an adult creative process that can be learned or developed? In the previous chapter, when I wrote about several of my childhood creative experiences, it seemed to me that children either are more creative than adults, or what is more probable, children do not suppress their creative self as many adults tend to do.

I was first exposed to this theory when reading the "creative thinking" classic, *Drawing on the Right-Side of the Brain* by Betty Edwards. The theory she explains is that children can create without having to judge whether or not their creations accurately reflect the real world or the world as seen through the adult eye. However, as the child ages, the expectations of achieving accurate real-world representations become harder and harder until the individual gives up trying to draw or create.

If this theory is correct, then it is the child from whom the adult should learn and not the other way around. The following are several lessons that may be learned from adults studying the child. As an adult one should understand that achieving adult-like accuracy may not be the best goal. Adults need to enjoy the process as much as the final creative work. Adults need to regain the ability to play as a part of the creative process. Adult goals may be realized through childlike play. And, of great importance, an adult needs to relearn how to set aside the harsh self judgments that are a barrier to creative thought.

Many adults need to first understand that adult-like accuracy is not always the best way to represent the world and that many incorrect concepts have been passed down for years. But, what does adult-like

accuracy really mean? To me it means that adults in some cases have trained themselves to see only what they believe adults are supposed to see. An old, but true example of this principle is found in the children story of The Emperor's New Clothes. In this story, it took a child to point out what surely should have been obvious to all, but only a child was brave, honest or skilled enough to recognize what was real.

A real-life example of the benefit of "unlearning to see as an adult" can be found in the work of the impressionist painters of the late 19th century. For years, painters had been painting shadows as black patches of unlit space because "everyone" knew that shadows are black. But, when the impressionists started really looking at color in their new "unschooled" way, they discovered that shadows were not black, but a combination of many different colors. This important discovery came to these artists as if they were children gazing on a combination of colors never before seen. It was through this almost child-like gaze that they were able understand that green trees in the bright sunshine can cast reddish-tinted shadows, and human skin under the proper lighting can actually seem to be green.

In the case outlined above, adults had been taught to see only black in the darker spaces of their work. This idea was followed for centuries, until someone took an unbiased look at the colors that were right before their eyes. How many other false conceptions have adults been taught and retaught over the years? Is it possible that someone who has followed a false understanding for years still may be able to unlearn an incorrect concept?

In the drawing below, entitled "Five Trees" which was drawn with art crayons and then modified by several computer aided applications, I have followed the impressionists' theory of the color green casting red shadows.



FIVE TREES

In my artwork, I seemed to be obsessed using such opposite colors, something many adults for years would not consider appropriate . Personally I think that opposite colors like green and red make the art more vivid, more real. These experiments with colors have led me to re-examine not only how I look at colors in general, but also how I view the other processes of life that many adults have rarely questioned.

In my photography, I started taking pictures from angles and positions that most adults might shy away from. I would ask myself what a room may look like from the ceiling or how the ceiling looks from the floor. I tried experiments with taking photos of only half a face. I took pictures of mundane everyday objects like a bathroom sink and then I would sometimes hang such pictures on my wall as if they were treasured family antiques or portraits.

In all of these experiments, I have learned how to see the world in a way in which many people never thought worthy of art, yet most children would never apply such harsh judgment to such ideas. Sometimes my experiments might hit the jackpot and I produce artwork that everyone seems to love, but most the time I just get odd responses such as, "interesting" or "what is that?" When I get the "what is that" response, it is good for me to remember that "public" failure can lead to further growth and also present ideas in how to rebound from negative experiences, both concepts which are a large part of learning the creative process.



THE ROOM BELOW

Adults also need to learn how to enjoy the process as much as the final results. Whether they admit it or not, children crave learning. Some may not enjoy formal learning such as at school, but all children desire to

learn. Learning is the way we discover the processes of how the world works. Childhood play is one of the best ways to learn how to discover and to create. I will have more to say about playing below. But, one of the more important concepts that I have observed from my own experience is that playing is fun. When playing becomes learning and learning leads to a productive creative process, most children will still say they just had fun. In their minds, when learning is fun, it stops being work, and this fun is above and beyond just enjoying the final results.



A CHILD'S DRAWING

One Sunday, during church, I found myself occupied with the entertainment of a young child so as to let his mother pay better attention to the service. I opened a drawing program on my electronic tablet and let the young boy just draw. At times I would change the color for him, but for the most part, the drawing was his own creation. My young friend had a great time just watching the colors and lines roll off the tip of his fingers. This creative process kept him really quite happy until the service ended. In the end, he had enjoyed the act of drawing without realizing he had actually created a very pleasing work of art as can be seen above.



**MY CHILDISH
DRAWING**

I used a very similar approach to create a background for a picture of a young bird crying for a meal. The same playful techniques used to produce my background can be seen in the child's drawing, in my picture I just added a black cut-out photograph of a baby bird. Maybe not a classic piece of art, but this was really something fun to create.

Adults who can recapture the joy of that creative process will then tend to be more creative, and therefore possibly more productive than their less creative friends. I have

found that when I turn a task into a game, I enjoy the task more and I generally deliver a better result. This is how the ability to invent your own games as discussed in the last chapter can continue to bless your adult life

Many adults, therefore, need to regain the ability to play. Of course most, if not all, adults play organized games, but do most really play or do they just follow a predetermined set of rules to see who is the best? There is a distinction between adults playing such organized, established, or commercially purchased games and children exhibiting true playfulness.

From my observation, many adults compartmentalize their life experiences. They may have a time for work, a time for home responsibilities, a time for just relaxing, and a time to play a game or two. Some, however, do not know how mix the art of playing with the other areas of their lives so as to become a more creative person.



CHILD PLAYING

Playfulness is an attitude that must be nurtured and channeled effectively if one wants to maintain a higher level of creativity. Appropriate playfulness in a well-adjusted adult can be refreshing and invigorating to others and is generally not seen as mere childish behavior. But, there is a thin line between acting childish and maintaining a childlike ability to be creative or make a game out of routine work.

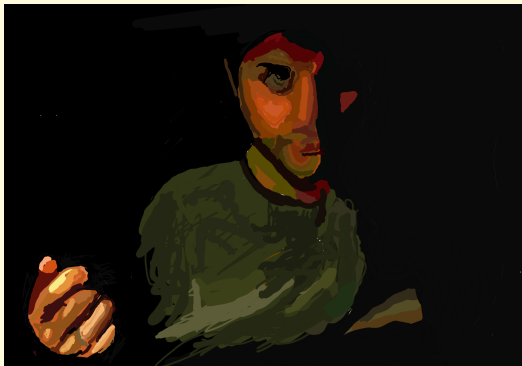
If you are one who seems to have lost the ability to play or to apply playful principles in your everyday problem solving efforts, you may want to exam why this has happened. There are ways to learn how to regain playfulness when trying to accomplish many of our daily adult tasks. These may be very mundane tasks like clearing out a dishwasher. I have found that



**PLAYING WITH THE
DISHWASHER**

playfulness can make even routine tasks more enjoyable.

But, can a stubborn or obstinate adult really be retrained to understand and implement the principles of play as instinctively as understood by a child? Can such adult's goals really be attained through childlike playful principles?



THE AUTHOR'S SON

In the past, when I taught an adult religious class. I found that the teachers who held that same responsibly before me would teach line by line from a manual, lecturing where the book said to lecture and questioning where the book said to question. The principles they taught may have been correct, but the delivery was dry and unimaginative. Many of the adult class members often found reasons not to attend and to just chat with each other in the hallways. I

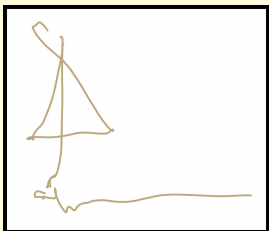
must admit that in the past, I had also been one of those adults who conveniently found other things to do other than endure that hour of boring lecturing.

However, when I started teaching the adult class, I decided that I needed to adapt a new method of teaching if I were to reclaim the class members from the hallways. I looked to my childhood sense of curiosity and decided that every class I taught had to be different in tone and presentation from those boring, unendurable lectures. I thought of ways to stimulate the adult student's multiple senses. Every week I would write a poem, sometimes a humorous poem, and put it on the blackboard. The poem helped sum up the lesson with those who related well with poetry.

I also displayed photographs and personal works of art for those who better understood information from illustrations. At times I would have the class sing songs and then try to get the class to find parallels between the songs and the lesson topics. This worked well with those who were musically oriented to help increase their participation.

Over time, I realized that I was just making up games to keep the class members' attention. And, the result was that as the class started to play along, others from the hallway began to look in to see what I was presenting. The class size grew in size just because I was using principles of play to enhance their learning.

One of the hardest lessons for adults to learn or relearn is how to set aside harsh self judgments and view the positive aspects of their creative ventures. A child, who scribbles a chaotic picture of the family or home, does not worry about the childlike drawing which may or may not look like the real picture. I have found few adults who can suspend their adult ingrained judgment when looking at something they have drawn or created.



To be creative, an adult must learn from the child how to judge one's progress, using a childlike sense of excitement. A child may draw a tree which looks like the one on this page and feel that it is a great picture where an adult may have a difficult time even seeing the tree.

A CHILD'S TREE

However, the same adults who may criticize the child's tree may be embarrassed to be asked to draw their own tree. And, what I think is even more interesting is that their criticism of their own drawing is sometimes harsher than the criticism of the child's drawing. This harsh criticism that adults pile onto their own creations is one of the biggest barriers to creativity. An adult who refuses to see the positive aspects of his or her own work cannot compete with a child's innocent appreciation creativity. Such a person will find it difficult to

think in a creative way and will most likely fall back i to using some predetermined process used by all.



MY TREEHOUSE

Those who might be embarrassed when asked to draw a tree, would probably also be embarrassed to display their drawing on their wall. Yet, how many times have you seen drawings of friend's children displayed in a public place. What really is the difference of displaying a child's drawing and an adult's drawing? The only difference is the way the adult feels embarrassment and can harshly criticize what was drawn.

I believe the main difference between an artist and a non artist is the courage and willingness to display their creations. If an adult can just learn this one lesson from a child then that adult has progressed a very long way on the path of creativity.



PLANTED TREES

How many adults would feel comfortable drawing this picture, framing it and hanging it on their office wall? I think most would be uncomfortable, but why? Probably the first thought would be, "this looks very childish." Then the adult judgment engine turns on and the adult will harshly compare this drawing with an actual tree and declare this drawing not worthy of adult appreciation.

I believe that in many cases adults may fear that their artistically or creative skills have not progressed since the time when they only drew what they now judge to be childlike drawings. Such fear indicates that they have not yet learned how to appreciate whatever they presently can create, and therefore improvement is impossible. Their harsh adult judgement has become an artificial barrier for developing greater skills. It is sad that so many people unnecessarily fall into this trap and stop enjoying their creative side.

Chapter Questions and Exercises

1. Is it possible to remember a childhood scene, piece of art, tune, or activity that was enjoyed in that earlier time of life, but is now just a memory? Why had such things been enjoyable? Is it possible to enjoy these things or activities again as an adult? Decide to try again to see if enjoyment can still be felt in these areas.
2. Are there specific aspects of adult life that can be enhanced by the lessons learned from a child's play? Is there a creative way to bring play into today's workplace and to treat any monotonous processes as a game. Can such playfulness improve production? Can playfulness help the enjoyment of the process as much as the enjoyment of completing the task?
3. Draw a tree. Set it aside for a day then go back to the drawing and

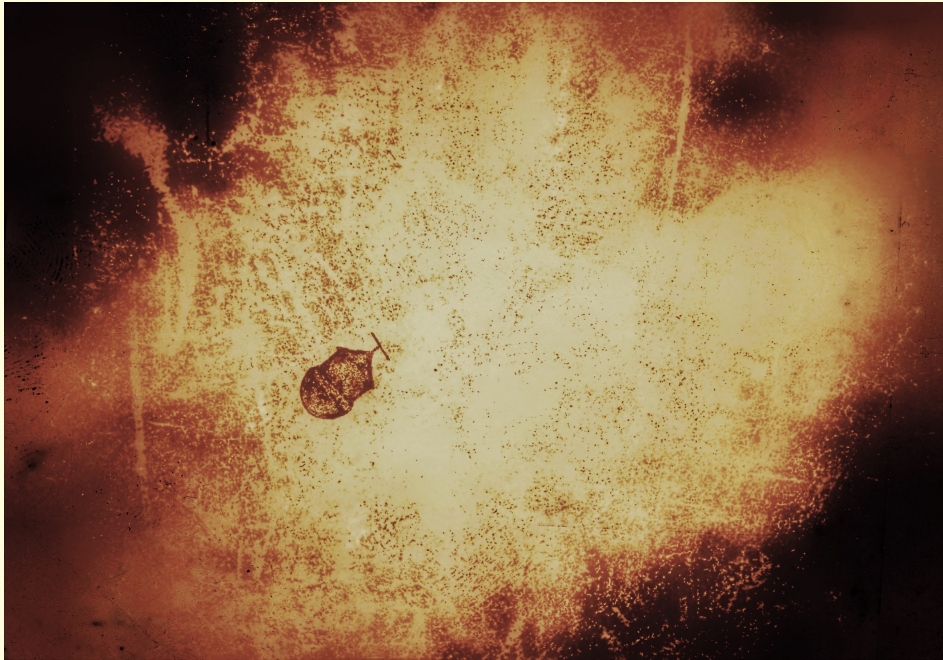


YELLOW SKY

look it over. Decide if this tree is acceptable for showing to the public. Take the drawing and determine what is good and/or bad in this work of art. Then, hang the drawing in a public place for one week and ask others to say what they like and/or don't like about the drawing. This exercise has two purposes. First, it will help break the ice as to displaying personal creations in public. Second, the various critiques received can be used to draw an even better tree.

Chapter Four: Spending Time in Your Head

I must admit that I didn't always like my "brain" or at least didn't feel like I had a "good" one. I grew up in a small, tough, rural, west coast,



RE-ENTRY

town and I attended school with some very tough children, many of who did not come from a family steeped with an educational tradition. As a non-linear thinker in a town which didn't encourage creative thought, I rarely had the opportunity to compete with fellow students in a common intellectual environment. This is not to say that they were not intelligent. I am only saying that most were not challenged in a creative way at home or in school. But, my problem was that I had very little opportunity to compare myself with others who were as creative as I was.

Spending time in such a community where many others exercised their intellectual energy differently than I did, set myself up for much misunderstanding. Both my teachers and the other students very often

misunderstood my words and intentions. All through my school years, I felt isolated and dumb. It seemed to me that the other students who received more attention than me must be more intelligent also. I was rarely challenged in a creative way in my small town environment.

It wasn't until much later that I realized I was just as intelligent as the others, it was just that I used my brain differently from the other intelligent students who were more concerned with getting a good report card than enjoying the process of learning. I was not focused on the grade as much as I was on the intriguing processes that formed the foundation of what we were studying. I spent a lot of my school time inside of my own brain or thoughts trying to understand things that other intelligent students did not feel were important, or at least things that would not help them to get a higher grade. I became a solid B or C student, sometimes getting an A by mistake, but I never tried to get good grades at the expense of stunting my creativity.



MT. AIRY, MD

Of course, I was not conscious of these intentions at the time. I was just behaving in a way in which I felt would result in a higher degree of enjoyment. I enjoyed the process more than the grade, and in doing so, I pursued my own enjoyment in my head rather than expounding on my thoughts to the others, or rather explaining that my brain had just taken a u-turn on the practical path of learning.

So, what do I really mean when I use the phrase, "Spending time in one's head"? I am talking about the activity in the brain when one silently talks through a problem or question within one's own head. Perhaps it is a silent discussion on a subject, one that no one else has spent time thinking about. Many people may just dismiss this activity as daydreaming or acting like Walter Mitty, where one's thoughts can take the place of reality.

How do most people spend time when they are all by themselves, with just their thoughts to focus on? I really don't



NIGHTTIME, GILBERT, AZ

know the answer to this question. I'm sure that someone has studied it, but I can only speak to my personal experience. Lately I have felt quite comfortable with my own relationship with my brain. I enjoy just thinking about how the world and everything in the world works. I can dissect an idea so intensely in my head that I have trouble just

remembering my original thought, or remembering how to reassemble the dissected idea.

I have spent many hours thinking out what it would be like if I could wander around my house walking on the ceiling, not the floor. I have thought about flying, as if through the air, but really flying underground. Neither physics, time, or gravity have restricted my creative thoughts.

Do others spend time in their own brain, thinking about the impossible or things that have never been done before? The answer to this question is probably yes, but do most people take their creative thoughts out of their brain and try to make something real out of those idle thoughts?

One might ask if time is not wasted in such nonproductive thought? My answer would be NO. This kind of thought is a very early phase on the creative path. If thoughts are confined to what is logical, practical, or even possible, then creative thought is not needed or wanted. A person's creative thought is an attempt to answer questions that defy logic and the known laws of physics. This is because all that is already known to be logical or follows known laws and rules are things that may have already been discovered or created. Creativity or creative thought is concerned with what has not been discovered and what may seem to defy current

understanding. This principle applies to all aspects of life, but it is essential in the world of art.

Creativity is born of thought. This is a pure and simple principle. If after a long day of work, one comes home just to become an intellectual vegetable, the thought process is turned off, making the creative process impossible to work. Only a personal dialogue within your head will cultivate creative thought. Creations first take shape in one's head, long before they are displayed for the world to see. Therefore, make the most of your personal time inside of your head. Cultivate creativity and watch your ideas grow.

Questions and exercises:

1. How can one develop a good relationship with one's own brain? What does this really mean?
2. What is the difference between mere daydreaming and creative thought? How can one turn daydreaming onto creativity?
3. Spend time in a quiet place just thinking about what tasks need to be done or what projects might be started. How could these tasks or projects be handled differently than is usually done. Will a new process result in the desired result? Will a new process be more or less effective?
4. Rethink about what is meant in the above questions of the words "desired result" or "effectiveness." Are these concepts as essential to the activity as most may think? Why might the most common answers to this question be non-creative?



HOSPITAL WHEN KATE WAS BORN

Chapter 5: Accessing One's Internal Creative Insight



THE RED TREE

The previous chapters focused on creative thought. This chapter covers those things that either helps or hinders one's efforts to put such thoughts into action. A thought which is never developed remains just a thought. A lone undeveloped thought helps no one, no matter how creative that thought may be.

The so-called spark of creativity is no respecter of time. It may come at any time, convenient or not. However, once a creative thought has come, then time becomes an important factor. As stated above, all thoughts need to be developed before others (including the actual thinker) can see its value. Therefore, time, in a way, is the commodity that needs to be spent in order to take a creative thought and turn it into a creative work.

Over the years, I have had many creative thoughts which I never invested any time into, and now those thoughts are long gone. Most have been forgotten because of neglect. Some are not totally forgotten and I still want to act on the thought, but I have yet taken the time to follow through. One crazy example is the thought of painting a picture on one of the ceilings in my childhood house. I still think it is a fun thought, but not important enough to take the time to actually draw the design and paint the picture. However, I must also admit that my parents would never allow me to paint the ceiling in any case.

An important follow on to the discussion of time is the need for a schedule. If a creative thought is important enough to work on, then time needs to be scheduled to do the work. When I was working for the Government, I watched many programs fail because the lack of a proper

schedule or at times no schedule at all. My son is very creative. He builds guitars in his basement. He has no schedule to finish a guitar and



LUNCHTIME

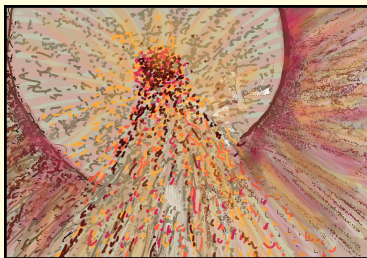
his production level is quite low. It must be understood that my son is very busy and his guitar building effort is not a priority in his life right now. But, if his financial situation depended on taking his creative thoughts and delivering well made custom guitars, he would need to work on a better schedule.

In looking at my own art work or even my son's guitar building, questions may arise as to what are the purposes for these efforts. In both cases the general answer is enjoyment. If the effort is really for enjoyment then time and schedule are now not as important. There are times though that my artwork has been selected to be displayed in a gallery show and the show has a fixed schedule. In this real life example, I need to start paying attention to the schedule. As a side note to this issue, I almost missed the jury selection schedule for an upcoming show because I wasn't paying attention as well as I should have. I did get the artwork submitted on time by beating the cutoff date by only a few days. Four of my five submissions were selected by the jury, but if I had waited a little longer none of my pieces of artwork would have been selected. I have included the four selected pieces at the bottom of this chapter.

Time, schedule, and purpose can sometimes be the most important factors in producing creative work. But, as shown above, all three may be of no use for some creative projects. There are many other factors that may decide success or failure of any creative project. The issues of structured or non-structured efforts, rules (such as gallery rules for displaying art), and documentation of the original creative thought and efforts, all may or may not be important for success.

In some ways, the creative process seems to have no rules, but sometimes paying attention to the rules may be the most important aspect of a specific creative pathway. Creativity may be other worldly, however there are times when the creative process must come home to reality if only to ensure the survival of the idea.

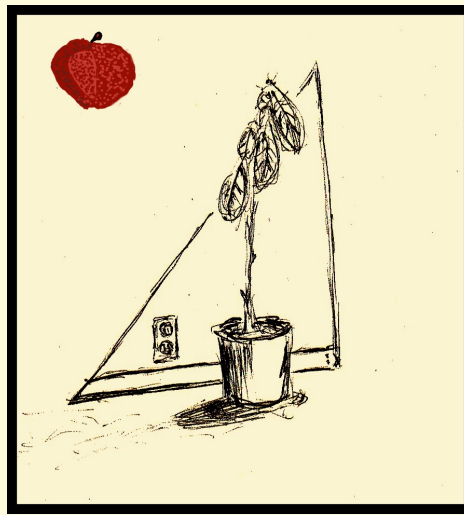
Since writing the first part of this chapter, I have come across other writings of mine on time and creativity. Time, I wrote, in general belongs to the creator, especially "head time" as discussed above. Granted there are times when your attention belongs to someone else when participating in a certain complicated or regulative procedure, but for the most part your thought time belongs to you. Sometimes you can split your time to work on a creative thought and also doing a routine task, such as thinking while driving, or washing the dishes. But, If one decides to use time to fill one's head with mindless garbage (need not be explained), your personal time is wasted. I make it a priority to exercise my thought process in my head wherever and whenever possible.



CHAOTIC SPACE

Some of my greatest ideas have come while I was talking to myself in the bath, shower, driving, and even while having my teeth cleaned at the dentist's office. A while ago, while semi lying down in the dentist chair with my dental hygienist's two hands both in my mouth accompanied with a slew of metal utensils, I remember thinking how interesting my view was at that particular moment and how I wished I had a camera implanted in my eye so as to record that awkward view.

Sometimes I find that I need to schedule my head time, especially when I am trying to work on or finish a project. I find that If the atmosphere is not right, I cannot start the the thought process in my head. Many of the concepts that I have included in this book were conceived and written in doctor's waiting rooms. For some reason a waiting room was the best



DRAWN IN A HOSPITAL WAITING ROOM

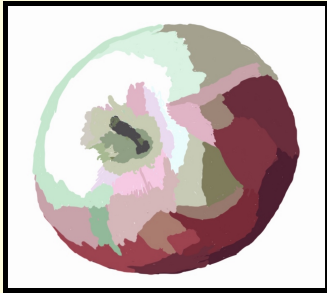
place for me to write and so I found my self arriving early for my doctor's appointments so as to schedule time to think and write. On the other hand, many of my illustrations and photos included in this book were created while seated in my living room easy chair after a long day in the office. Over time I have learned to schedule my creative head time when and where I find I can do my best work.

You may ask why I devote a chapter to the activity of thinking, when thinking is a natural activity for everyone. It is probably true that within the space of any 24 hours, most people have to spend some time alone thinking. We all have to think and our brains never really do shut down. Even when we sleep, our brains are chugging away stirring up dreams and keeping our bodies running. So, what do I mean by "head time" or spending time in one's head? I make a distinction between normal thinking and thinking with a creative purpose. This is not to say that I always start out with a purpose when I find myself in a creative mood. Sometimes a thought or a smell, or something I chance to experience will start me thinking and in this case the purpose comes second. At other times, I may already have a purpose and just need to find the creative muse.

In my life, the creative purpose often takes the form of sometimes looking to cause a little innocent trouble. I spoke earlier of having a bit of the class clown in me. During my first year at the university, I shared

an apartment with my brother Ken and our hometown friend, Steve. Steve and I returned home to our apartment earlier in the day than my brother Ken. Ken was in law school and had to study more than myself in my easy Chinese undergraduate program. One day I was looking to create a little creative trouble, or in other words, I had a vague purpose, however I had not yet found my muse. Looking around the room, Steve and I found two items that always seem to go together, an apple (my brother's apple) and a tube of superglue. I then found my creative purpose, and a way to get on my brother's nerves at the same time. Now all I needed to complete the creative process was to actually developing

a plan. Such creative plans are rarely easy for someone who has never considered the creative process as an important part of life. But this plan came easy for me as that I had spent well over 20 years developing family games. Therefore, the purpose this time came real easy for me, having over years of preparation in tormenting my brother.



APPLE

The whole plan did not come to me all at once, but I learned very quickly that the only place to superglue an apple in a college apartment was to glue the apple to the living room ceiling. This effort took several tries as that apples do not in general like to be glued to ceilings, however once it was stuck it really stayed stuck.

The following is an exact transcript of the conversation which took place between my brother Ken and myself when he walked in the room, although Ken in later years remembered the apple as being a pear.

Ken: What's my apple doing on the ceiling?

Me: What apple?

Ken: That apple there on the ceiling!

Me: I don't see an apple on the ceiling.

Ken: That apple right there on the ceiling!

Me: I don't see an apple on the ceiling.

Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.
 Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.
 Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.
 Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.
 Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.
 (Time passes, but the conversation continues.).....
 Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.
 Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.
 Ken: That apple right there on the ceiling!
 Me: I don't see an apple on the ceiling.



An analysis of the creative game is as follows. The plan showed creative thought, although it somewhat disregarded my brother's feelings. My dialogue was creative. My brother's dialogue was somewhat non-creative as that for his part of the conversation he insisted on remaining in the real world, even though he understood that I was acting as if I was speaking a not so real space. He could have easily just pulled the apple from the ceiling and ruined my game, but in his literal mind, he did not even see that it was a game.

Seeing and understanding creativity is a skill. I do not recommend gluing fruit or vegetables to the ceiling just to prove a creative principle, however I do believe that inventing games, safe and friendly games can be an excellent use of creativity.

Questions and Exercises

1. Take an inventory of all personal creative efforts currently being worked, regardless of the actual stage of effort (creative thoughts through creative production).
2. Determine the importance of time, schedule, and purpose for each project.
3. Develop a written statement regarding these and other factors that may help or hinder the creative process.



Here are the four creative pieces of artwork that, at the time I was writing this book, were hanging in a local gallery:



IMAGINARY LANDSCAPE



ANNAPOLIS, MD



UP THE ROAD



**MY MOTHER'S MOTHER'S
MOTHER**

Chapter 5: Asking questions that are rarely asked



SMALL USELESS CUP

Recently, I had an interesting experience while I was riding in the car with my wife. She is also a very creative person in her own way, but also, unlike myself, very practical, somewhat more logical. We passed an office (actually it was a house pretending to be an office) with a sign planted in the yard indicating a psychic was employed inside.

This sign got me thinking and after a long period of thought for me, lasting at least ten or so seconds, I blurted out the following question: What would inspire a person to grow up to be a psychic?

My wife, as I said, being practical and logical, was both paying attention to her driving so as to avoid an accident and trying to figure out which lane she needed to be in so as to ensure we would arrive safely at our destination, took less than ten seconds (it was probably closer to .5 seconds) to answer my deeply thought out question. She said, "I don't know."

Her answer, considering the circumstances (and also because I know she will read this book) was also well thought out and very much to the point. In her own way, she correctly made it clear that such a question and answer really had very little value in the world we live in.

Sensing that the question I had asked had not been completely thought out, and not surprisingly sensing that my wife did not share my same level of curiosity regarding such a topic, I began to offer up my own

theories as to why a person would take up a psychic career, after all, I had been studying this question now for almost 12 seconds.

In my mind, I had practically become the world's number one expert on asking questions regarding the career choice of a psychics. I explained that psychics had to fall into one of two categories, either they were frauds or they were mentally ill.

My wife, though she didn't say so in as many words, left me with the impression that not withstanding my expertise, I may have not covered the complete spectrum of answers to this question. But, in light of this experience, I started thinking about our ability to question aspects of life that really do not relate to our success in this world.



Why shouldn't we be interested in such things? What value can be found in being curious about issues and topics that may never pass through our brains again?

My, again, well thought out answer to this extremely deep question is that I also don't know, but I do know that we may sometimes be surprised by the effect of just one such question.

THE KEY

Once, I asked a very simple question and found myself looking for another job. The results of this question really did surprise me. However, if I were given the opportunity again, I believe I would still ask that very simple question because I would be interested in watching more closely how that question produced the unexpected results.

Simple questions, especially questions that no one else seem to ask, can lead to new channels of creativity. In the case of my simple question and as a direct results of my curiosity, I found a new direction to practice my

creativity. My question really did not relate to the work I was doing, but it was very much a part of the next position I took.

I had at the time I asked that simple question no idea that my life would change in a very positive way by just being curious in a way that no one else had thought to be. To be honest here, the opposite could have also have resulted and I could have found myself in a less positive place. But, I took a risk and came out in a good place. As I said earlier in this book, we all will pay a price for being creative. Sometimes, we win, sometimes, we lose. But, for some, the price of creativity is well worth the risk and simple questions will still be asked.

It is true, like it was in my question about the psychic, asking one hundred or even one thousand simple questions may never lead to finding a new way to channel our creativity. But, when one question, maybe out of one hundred thousand unsuccessful questions, pays off, the other questions are not felt to be as unsuccessful as before. Creativity sometimes takes time and hard work in searching for something that is unique.

I have taken probably too much space just explaining that unique questions sometimes will lead to unique answers. But, I believe that without such unique answers there really is no creativity. Creativity is only creativity if the result is unique. It will never be the case that creativity can be found in what everyone else is doing. Creativity must be unique and it may be found by asking questions that no one else has asked or at least found an answer to an unasked question.

In art, I try to follow this same principle. I am always talking to whatever I am drawing or at least I am talking in my head about what I am drawing, asking questions such as could this color work well with that color, or would this drawing work well mixed with or layered on top of that drawing? I sometimes also ask questions like, is there an

appropriate photograph that can be inserted into the background of a drawing?

There are unlimited questions to be asked and possibilities to be tried that can in some way make any work become unique. But by not asking the question at the right time may be why some people are never considered to be creative.



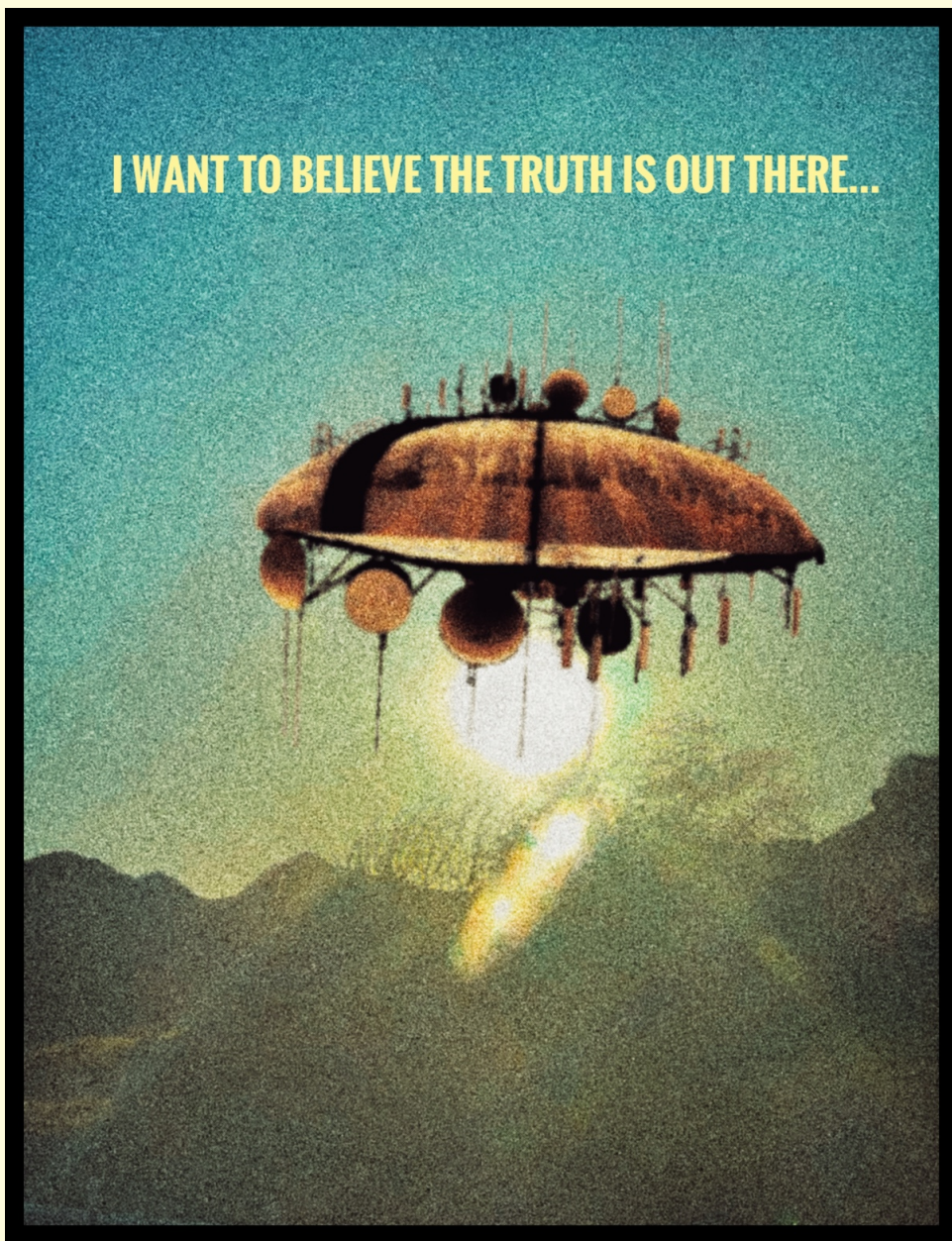
Questions and exercises

1. Look around your home or office and find something to ask about that you have never before taken the time to question.
2. Analyze the answers to your question and try to find value in your answers.
3. Determine if any of your answers can lead to changing your life, even in a very small way. Determine if these answers can be followed up with further action.
4. Follow up on taking action on what you discover to be unique or keep asking questions until you find something that is unique.



THE ROAD SELDOM TAKEN

I WANT TO BELIEVE THE TRUTH IS OUT THERE...



Chapter 6 The Dali Principle



A DALI CLOCK

Years ago, I had an extraordinary experience. It was one that is rarely experienced by regular people such as myself. This experience has changed my life and my perception regarding the concepts of art and creativity.

A friend of mine owned a small, but genuine work of art created by the international renown artist, Salvador Dali. Dali is best known for his paintings of deformed clocks and most of his works are in major national or international museums. But, my friend was given the small work by his brother-in-law who owned an art gallery. It was a very extraordinary and expensive wedding gift.

Once when my friend and his family were going overseas for one year, he asked me to “babysit” this valuable work of art. I gently hung it up on my bedroom wall where I would be able to see it every day when I woke up or went to bed. Over that year, I studied every aspect of that simple, but wonderful, piece of art. Please notice that I have not described this artwork as a drawing, photograph, or a painting because it had aspects of all three, working together to make one creative picture.



Let me try to describe the picture. It was backed on a regular canvas and framed. There were two identical old travel postcards attached to the canvas. One post card was set in it's the proper upright position and the other was turned 90 degrees from the first card. Dali then took background shapes found in the

postcards, shapes that may be seen by squinting at something, and then Dali drew and painted another unrelated picture on top of the cards following the background shapes. Dali had created a very simple, but pleasing work of art.

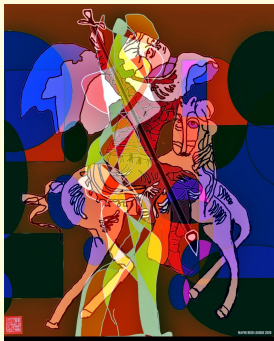
As I studied Dali's workmanship, I realized that any art work did not have to be created by the traditional rules that have been set down for ages. I know creative photographers who are very strict about producing photos by the traditional processes and who do not try to vary from these processes or work outside of the known rules of traditional photography. I also know other artists who only work in oil, watercolor, or pastels. These very skilled artists do not venture outside of their learned art. They are very careful not to mix their standard medium with any other. In one sense, they are like children who working in their coloring books, but have been told not color outside of the lines.

BUT, here was Dali. Here was a great artist, who did not feel the need to conform to traditional rules. He created art by his own rules. In short, he colored outside of the lines. Notwithstanding his disregard for following the rules, he is now considered to be one of the world's most creative artists. He used all of his natural senses and many of his unique concepts of life to produce his very creative art. His art is art that no one else had done before. He may be copied or imitated, but he is known to be the creator of his type of art. He was a true world class pioneer in creativity.

As I daily considered this wonderful Dali creation, I became aware that I too did not need to create art by the time honored rules of drawing, painting, or photography. The same could be said of any other creative process being worked by anybody. This thought gave me a real sense of freedom and stirred the creative possibilities within my mind. I started thinking how I too could combine drawing, photography, and digital processing in my art, in a way that is rarely seen in the works of other artists today.

This creative thought gave me the idea that if I draw or painted over the top of a bad or ugly photo, I could turn an ugly thing into something that is beautiful. I had never been a great photographer and so I found that I had a full library of bad photos to try this idea on. I discovered that this was really something that I could do quite well, and therefore be successful at. I started to create some very good artwork using my bad photos. I had also learned how to take a good photo and transform it into a bad photo so that I could then transform it back into a good drawing.

And so, I had become a good and creative digital artist who had learned how to draw over bad digital photography to create a very unique type of artwork, some of which that would eventually be hang in local galleries and while other pieces would grace the walls of my friend's homes. Dali had transformed my art for ever.



Here is a digital drawing of mine. I call George and the dragon. I used 10 to 20 individual digital layers to make it look like this. I really can not remember whether or not I used a photo as the foundation of this picture, but I could have. This beautiful work of art remains my center piece within my newly created Dali principle line of artwork.

I had hit a creative plateau in my art development before I learned to “color outside of the lines.” I started having a newborn kind of fun I hadn't had in many years and it was Dali who had inspired me.

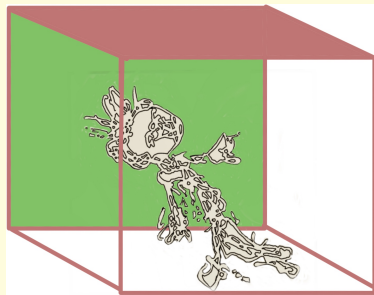
Chapter Questions and Exercises:

1. Consider the different types of media that you have worked with. Remember creativity is not restricted to just art or photography. This principle can be used for any tasks performed in life. Gardening or merely cleaning the house can be regarded as creative media.

2. Look at all the answers found doing the exercise above and determine if one or more answers can be combined together to fashion an even more creative product or process.

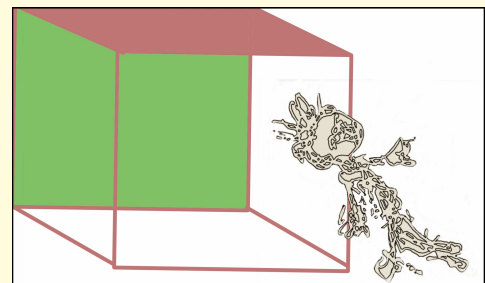


Chapter 7: Boxes, Inside and Out, or No Box At All

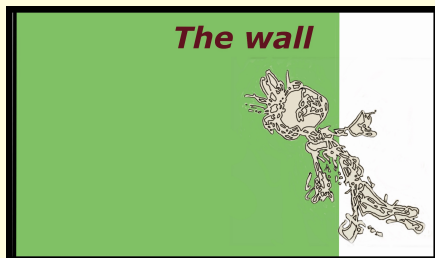


One of my favorite movies is one that has received very poor press and has been long forgotten. It is film directed by a quite young Jack Nicholson and is titled “Head.” In fact, it is just a silly movie starring the TV musical group The Monkeys and has little or no plot, with absolutely no continuity, within or between, its many distorted and unrelated scenes.

Throughout this film, the four singers spend much of their time either outside or inside of different confining box-like spaces, all of which they are trying to escape from. The movie ends with the singers freeing themselves from what they hoped was the last box, only to discover that they were still trapped inside



of a glass box felled with water and fish, like an aquarium.



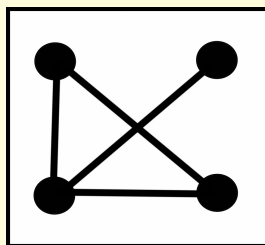
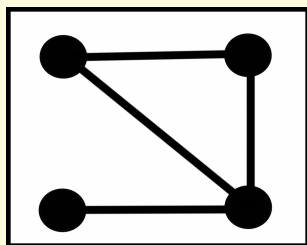
I guess the first question that needs to be answered is why is this one of my favorite movies? It is a film without plot or even structure? The answer to this question is

because it was while watching this movie that I really started thinking about whether working inside or outside of a box was a good thing. I also began to wonder whether or not my art was considered to be inside or outside of the box. This then led me to the question of , is there really is a box, one that we are either inside of or outside of?

This chapter is the story of how I started thinking about the box as it relates to creativity and art. Then, my last chapter in this book will explore further box questions such as: What is this box that people are always talking about? Is the box real, and if it is real, are creative people really on the outside of the box? Do I want to be inside or outside of a box or should I believe the box does not exist at all?

Recently, I started seeing a speech pathologist in relation to my cognitive issues while being treated by a physical therapist for my Parkinson's Disorder. Our discussion on the box began with the periodic tests that she has given me every month or so. Each time the test has been given, the exercises within that test are exactly the same. And after each test, I have had several weeks to ponder certain portions of the test that are not easy for me.

One of the exercises given during this test is a simple task involving four dots forming a square or a box and four movable lines that can be placed between any two dots. When all four lines are placed, in any way, between the dots, a pattern is produced. The objective of the test is to make as many unique patterns with the four dots and the four lines, all within a specific timeframe. These patterns are like the ones seen below.



Over the course of several months I have discovered about 10 or 11 patterns that fit the rules given by the tester. However, I have been told that there are at least 14 or 15 patterns can be formed with these static dots and the movable lines. I

have worked on this problem, as I said, for many months, but have still am not sure I have found any additional patterns. I have some ideas, but have yet to try them out in an official test.

I asked if anyone had gone beyond the number of patterns that I had been able to discover. My therapist responded that only a few people had produced patterns beyond the ones that I had drawn, but she further said that those few were really out of the box, creative thinkers. This last statement hit me hard because I had always thought of myself as a creative thinker. How could I be creative and not see beyond the obvious or in this case, outside of the box.

We started talking about what was really meant by “out of the box?” She indicated that the box may represent rules, especially rules seen by others as something that must be followed. I then suggested that we really had no need of a box or rules if we were to be creative. Rules, it seemed to me, were only barriers to “free” thought and any non creative mind would just use such rules to live without having to think.

I was then asked if “gravity” was not a rule? And if gravity is a rule then did I think that I needed to break the rule of gravity to be creative. I pondered this thought, fearing that my conclusion regarding non box creativity and whether Jack Nicholson and the Monkeys were correct in as far as we could never escape the box. If this were true, then I wondered if anyone could ever really be creative. Such a perspective might mean that while some people worked with the rules of one box, others may be just following the rules of still another box, and so there could be no creativity inside of confined boxes. We would just be living in a multiple box world with many unique set of rules to be blindly followed in any unique box.

In the end, I knew I needed to come up with a modified box theory in which someone might think within a box and others may think outside of that box, and still others may operate as if there is no box, regardless of whether or not there really was a box. In my next chapter I will further explore this modified box theory, but even as I do just that, I must admit that this theory is only a theory and someone else may have another possible theory that works just as well.

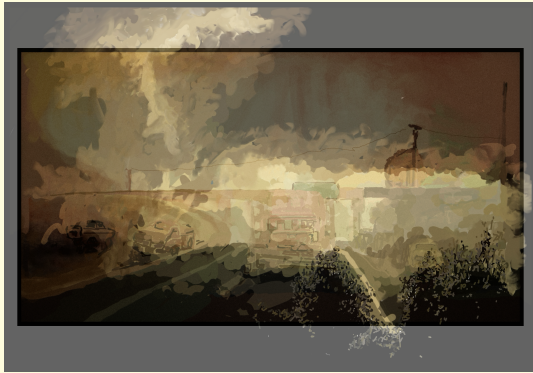
Chapter Questions and Exercises:

1. Play with the four dot square and the four movable lines to see how many patterns can be made.
2. Work out your own theory as to what you believe to be box thinking. How does your theory explain how others may have found even more patterns than you?



A MIME'S SET OF HANDS ON A BOX

Chapter 8: Boxes and Creativity



As I observed in in last chapter, boxes in my mind are no more than rules that either should be or could be used in living life. I have also heard of a person being described as being “off the wall” while this description often includes a sense of being slightly “unhinged” or crazy, such a person can also be understood as being creative. I also

implied that there are some rules so basic to life, like gravity, that they cannot or should not be broken. But, leaving those basic rules behind, I suggest that there may be out of the box thinkers who do not cling to the standard rules beyond the rules we have no capacity to disregard. I also suggest that there may be an even higher level of creative thinkers who not only have gone outside of the box, but have left the box completely behind, or in other words operate as if there is no box.

I realize that there may be only a fine line between out of the box thinkers and the non box thinkers, but I still maintain that an out of the box thinker still recognizes there is a box, and therefore, probably also know the rules pertaining to that box. That out of box thinker may not want to follow the rules belonging to the box, but even just knowing the rules, a person may be creatively affected by the rules. While, not recognizing that there is a box, may keep the thinker in a more creative space.

Why such a detailed discussion of boxes or non boxes? I clearly understand that there probably are no such persons who are completely an inside the box thinker, or a completely out of the box thinker, or even a pure non box thinker. But, I believe it may help one to better

understand one's level of creativity if these different perspectives of the world can be analyzed.

For example, if one is most comfortable in following directions when creating, such as painting a paint by number kit or even following detailed instructions for knitting or crocheting a beautiful piece of clothing, then following a set of rigid rules will then result in a successful, completed project. The thinking about this creative process, however, will or should be called inside of the box thinking. There is nothing wrong with following through on these kind of activities. Many find peace and relaxation in working handicraft projects. There is a place for all levels of creation.

But if that person desires to work on a project that shows more of the creator's personality then that person would benefit from a higher level of creativity. My, possibly, unique use of the term of out of the box thinker, could apply to this type of situation. In trying to attain out of box creativity the creator may want to study how others have created their own successful or beautiful creations. The creator then may partly imitate the others' techniques, but still attempt to create something that is uniquely personal. This in fact is how many of the early master

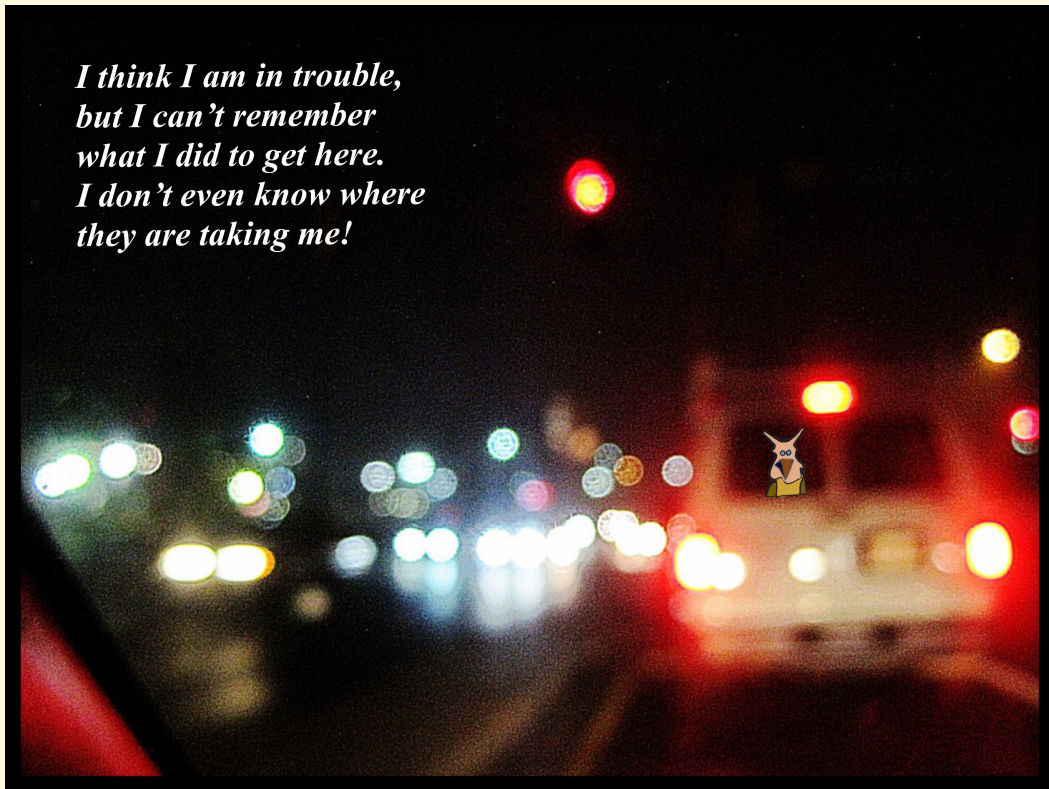


Quiet Time

By P. E. Sphull

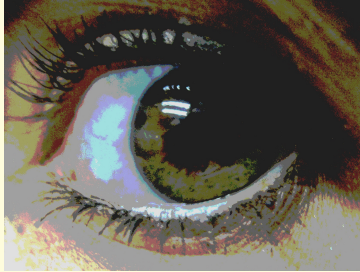


*I think I am in trouble,
but I can't remember
what I did to get here.
I don't even know where
they are taking me!*



painters learned how to paint. Students of art routinely borrowed other's

works to copy and to improve. I have used this technique frequently to better understand how a particular artist knew how to blend certain colors together resulting in more vibrant colors or tones.



Knowing that there are rules, but choosing to deviate from the standard ways of doing something can be very fulfilling. Whenever something is produced by using such an outside of the known rules process, a very unique and personal creation could be the result. That result could be an item of beauty or something that is much sought for. This level of creation can be found in many places in the world. It is not extremely rare, but it is a level of creativity that most creative people use. These are still creative people, but they have yet to reached out and embraced the higher level of creativity that I refer to as non box thinkers.

There is a rare creator, one like Dali mentioned above, who delights in following no rules, except maybe the most basic rules that cannot be ignored such as the rule of gravity. These who are defined (by me) as non box thinkers and may create something that seems chaotic and strange or could create items of unparalleled beauty. Quality of creation at this level is not guaranteed, only an extreme level of uniqueness can be expected.

One who creates totally outside of the rules may be very creative, but often may not be very successful. There is a risk in ignoring all known rules and anyone doing so may not be understood. This doesn't mean that it is always a bad thing to create at a level not easily understood. The works of some of the greatest creators were not readily understood by their generation. Sometimes it may take time for such a thinker to be considered a master. A good example of this level of creation is the works by Vincent Van Gogh. I believe he never sold a painting during his lifetime and was not considered a master artist until much later.

Not all non box thinkers will become another Vincent Van Gogh. I have known such thinkers who have never attained that level of success and probably will not do so in the future. Does that mean that it is a waist of time working at such a high level of creativity? I do not believe it is. In my mind a truly creative person, especially a non box thinking person, does not create solely to satisfy others. A true creator needs only to satisfy oneself and not worry if others like or understand the results. Self satisfaction and the courage to show the world is enough.

I have enjoyed creating things that I know few will ever understand or even appreciate. Every time I look at my creations, I get an overwhelming feeling of satisfaction. I realize that no one else would think of creating such a thing. Such creation is a part of who I am and is so intertwined into my life story that I cannot truly be known as a person without knowing what I have created. This is, in my mind, is the highest level of creation. It needs the approval of no one else. It is me!

As a conclusion to this prolonged discussion of boxes and creative thinking, I offer this final personal box experience. One day as I took an elevator in a building that I was visiting, probably a doctor's office, I noticed the elevator car had been lined with thick padding to protect the walls when transporting large items. I began to imagine that I might be confined in such a padded box or cell for the rest of my life. As I thought about such restrictive confinement it suddenly occurred to me that I could sit in that box for ever and still attain the highest level of creativity. The box is only restrictive if I submit to the arbitrary rules associated with that box. That elevator car need not impact my ability to create. I'm not sure such thinking is inside of a box, or in this case an elevator car, or rather is outside of the box thinking. However, it may still literally thinking while inside of a box, but, I could really be creative thinking in a way that totally ignores the box completely. Maybe boxes really do not matter and have absolutely no relationship to creativity? I really do not know!

Questions and exercises:

1. Look at the photo below. Here are four individuals. What assumptions could you make concerning these four as a group or as



individuals. List the various boxes that could be restricting them. List the possible mistakes one may make in assuming these restrictions.

2. Look at a picture of yourself and answer the same questions as above. What restrictive boxes have you accepted without any critical thought as to whether or not such thought is accurate?
3. What boxes, or non boxes, have others attached to you? Have these assumptions restricted your decisions or thought?
4. How can you exercise free, unrestricted thought without regard to any artificial label?
5. Do one of the following creative tasks:

1. Write a short story, poem or an article about an event, and submit it to a local newspaper or magazine, or
2. Create a personalized creative work of art and hang it in your home or office.
3. Last of all, describe how previous unknown self restrictions have affected completing one of the above projects.



Book Two: Conclusion



Those my age most likely remember the TV show *The Six Million Dollar Man*, where the main character Steve Austin, bodily damaged in an accident, was rebuilt by scientists using technology that turned his body into a machine that could do things the regular body could not do. He could out run a car and jump over buildings. Many children of the time talked about what it would be like to have a body tuned up to do things others could not do.

The truth is that if we could tune not only our bodies, but our senses, to operate more effectively, we could accomplish great things. I doubt we could learn to see through solid walls with just our eyes or hear a pin drop 100 miles away with just our ears, but we can tune our senses to work better and then using the right technology see through walls and hear things miles away.

I can't help sharing a true story at this juncture. I remember one day at a doctor's appointment when I told my doctor that I seem to see things that others can't see. My doctor, being used to my sense of humor was not shocked by this statement, but wisely asked me, "what do you mean by seeing things?"

This statement on my behalf was a real question and I did want to talk it out, so I quickly assured the doctor that I was not hallucinating or seeing objects that really were not there. My issue was that I seemed to see answers to problems that others could not see and when I explained the answers, others still did not understand. My doctor visibly relaxed after I further explained my extraordinary sight.

I can't remember my doctor's actual response, but I do remember we had a discussion about why some people see concepts that are further away than others.

In this world, there are obviously the big picture thinkers and the detail thinkers. The world needs both types of thinkers if we are to progress. Some people, like myself can see the big picture better than most, but I find that I am almost blind when it comes to seeing the details. Others are just the opposite. They are detail people who may be blind to the greater plan. I have always found when I lead a project that I have greater success when I team with people who see the big picture and also with those who can handle the details.



Knowing your blind spots is the first step in improving your senses. Just like the tuned up Steve Austin who could run at 100 miles per hour because of his extraordinary body, we in the normal world can also perform at a higher level with improved senses and understanding .

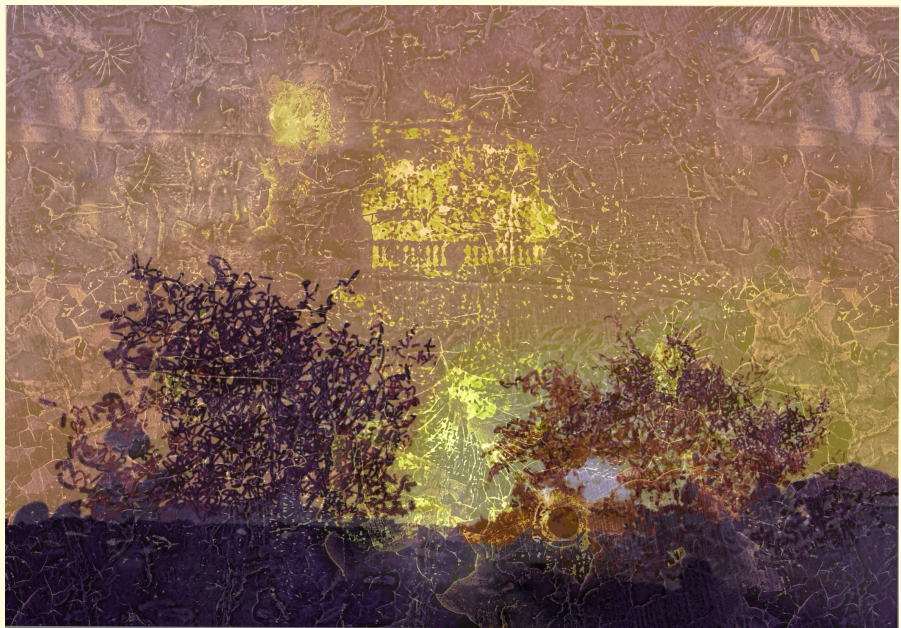
We all have sensory blind spots. We all see concepts with blinders on. We hear what we want to hear. Even our senses of touch and smell can deceive us at times. I am more of a visual person so my experience may tend to be visual centric, but I believe we can work to improve the use of all of our senses to become more creative.

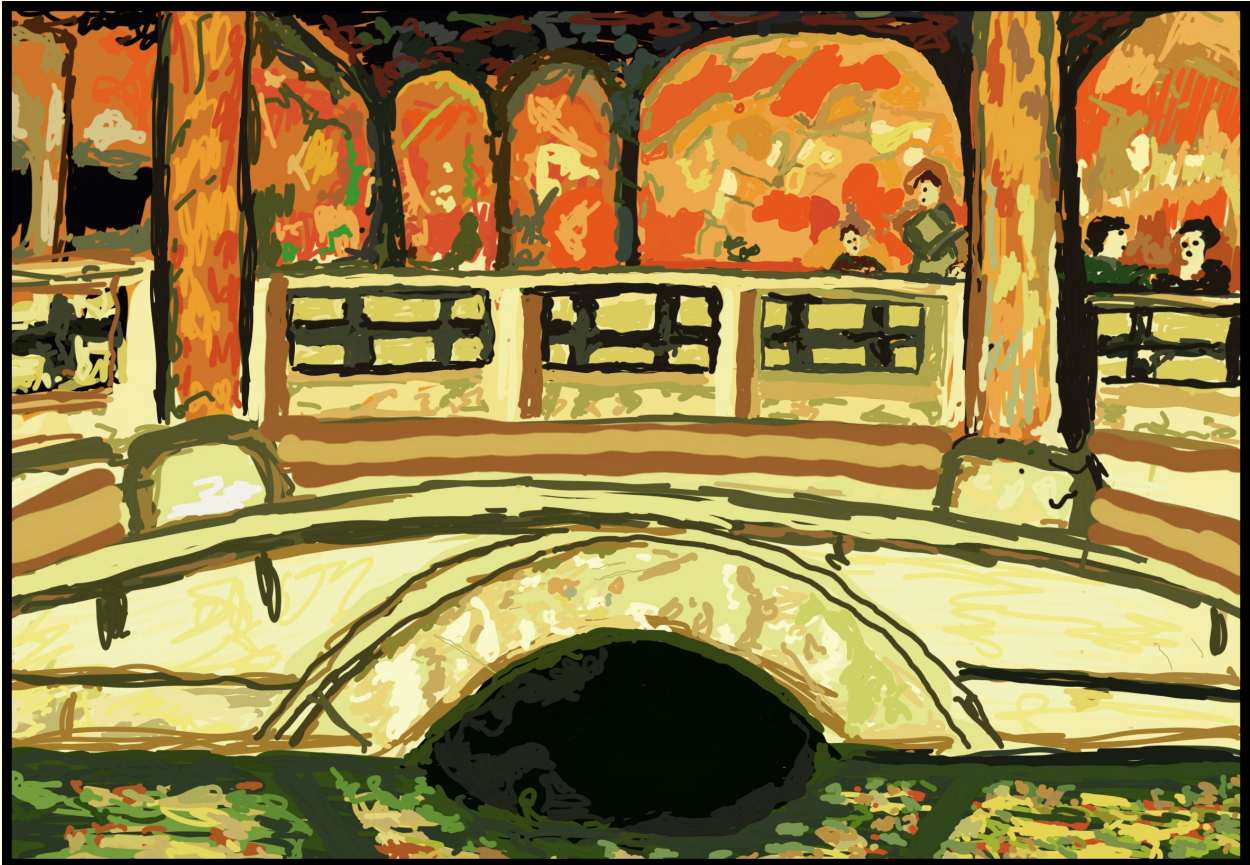
Visually, I try to stretch my visual understanding in everything I see. I was once found myself sitting in a doctor's office looking at the floor and trying to imagine how it would look if it suddenly split open as in an earthquake, like those seen in old movies. I could not only see the floor as it really was, but also how could look if it were to be split open. This

same concept could apply to the use of any other sense or even combination of senses. If the smell of an apple can lead a person to feel as the person could taste that apple, that same type of experience could apply to the the taste of burning tires, just by smelling? What also could be imagined through touch or sound? Could shapes be determined with sound alone, or maybe with just a limited addition of touch?

An enhanced capability to record or imagine sensory responses may lead to creative solutions. Creativity is unlimited.



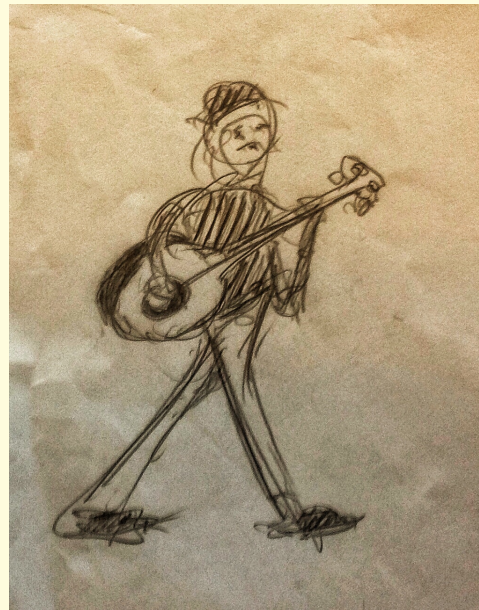
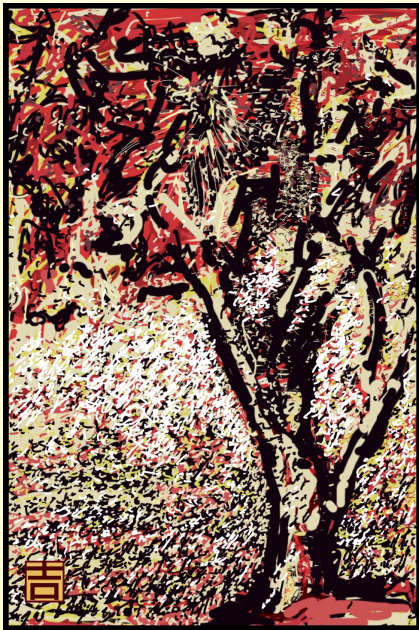
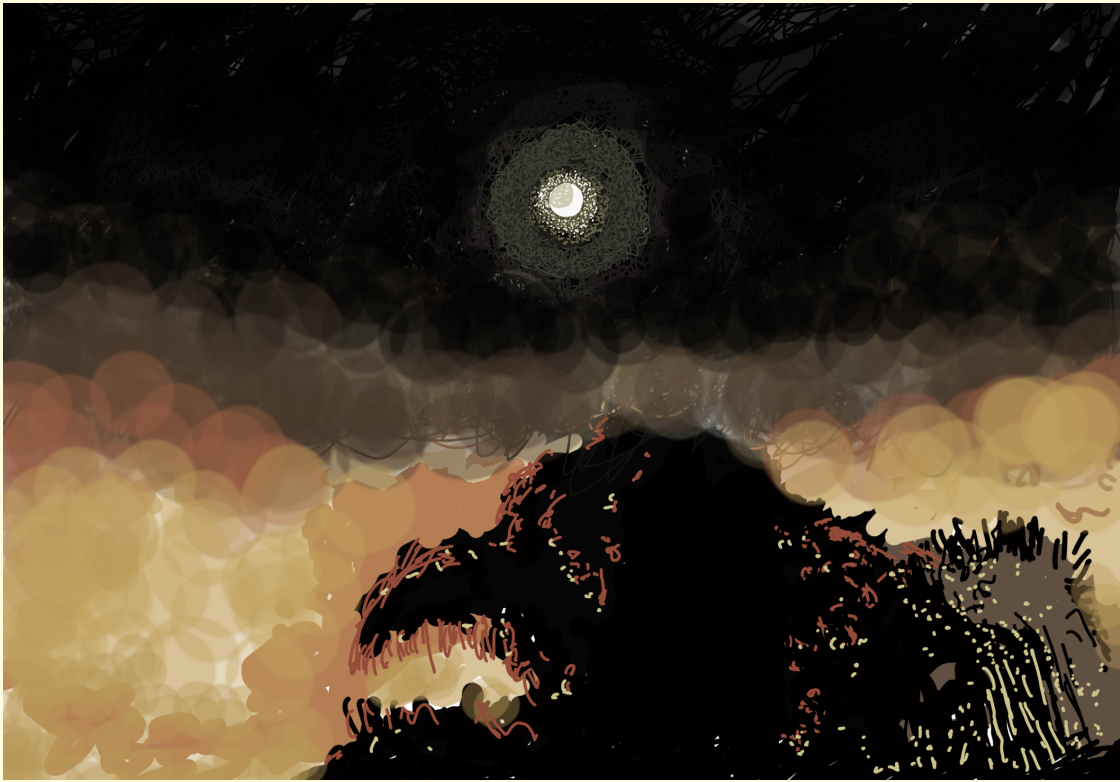


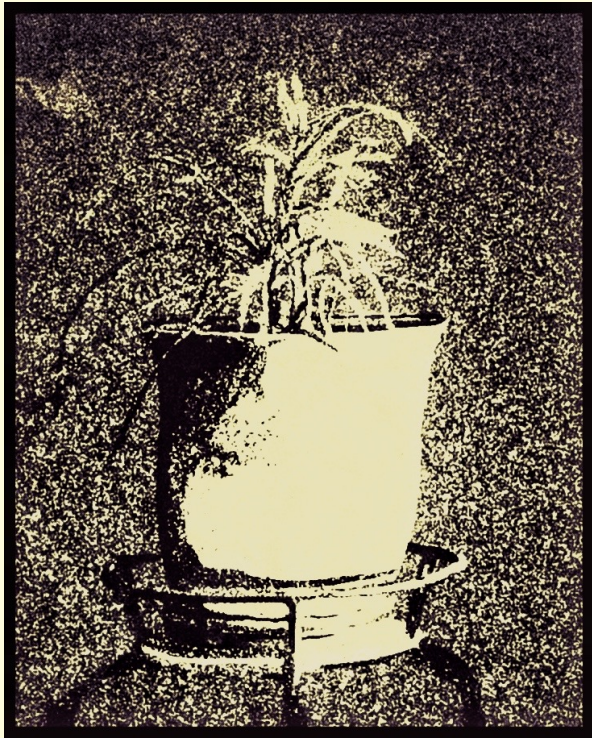


Book Two: Other Works of Art.

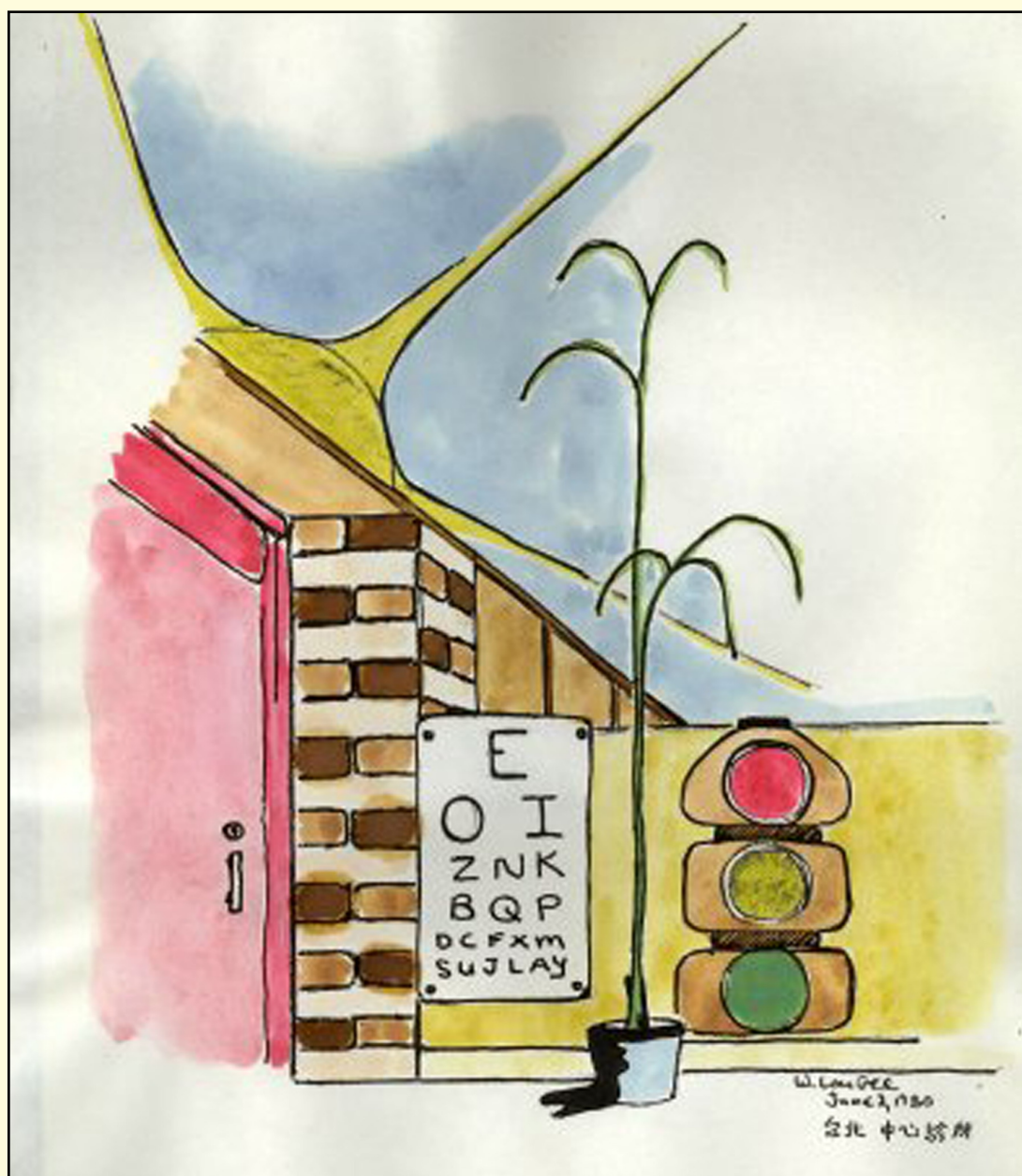




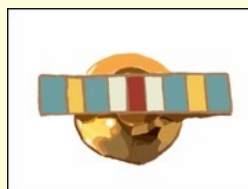




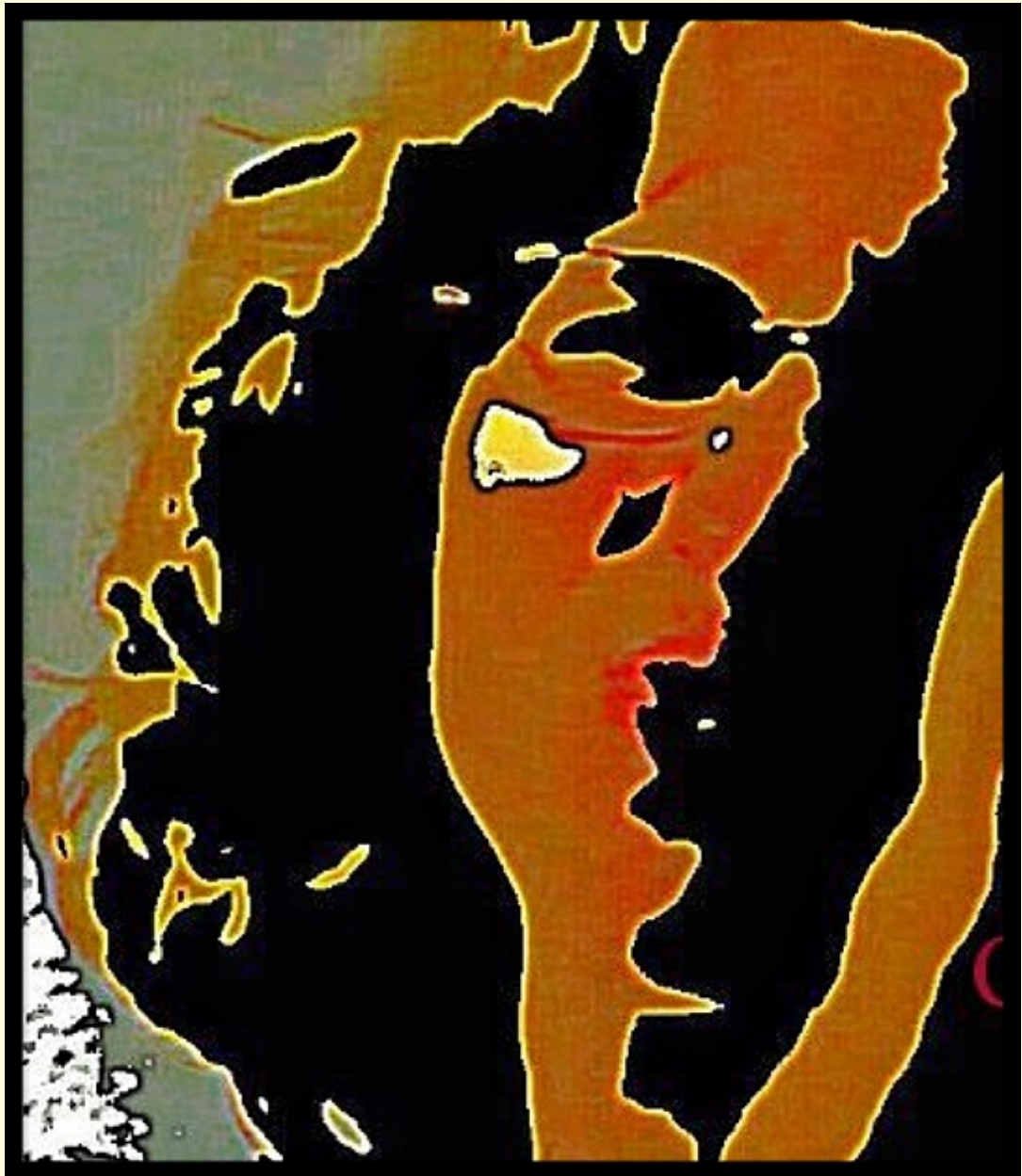




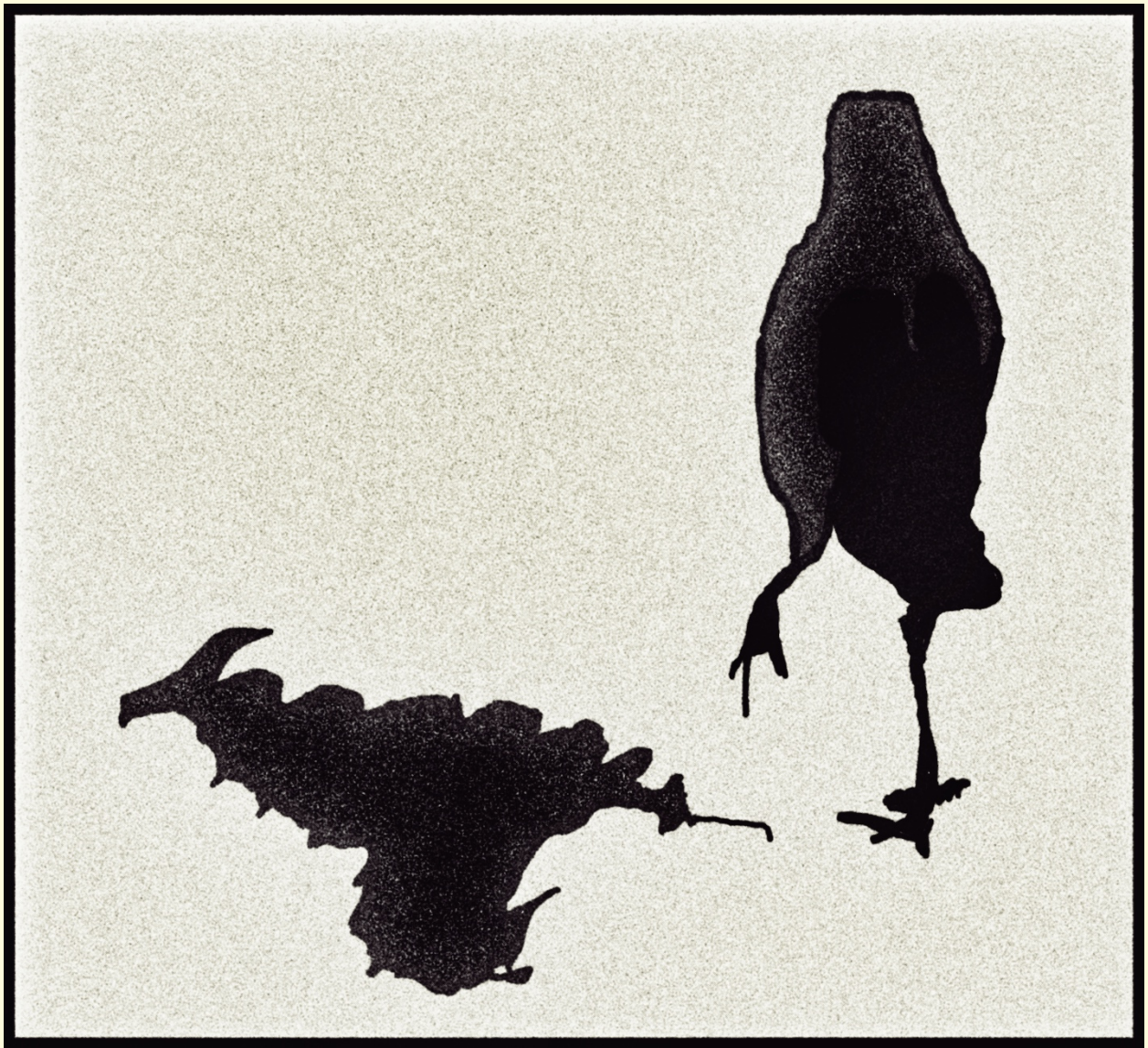




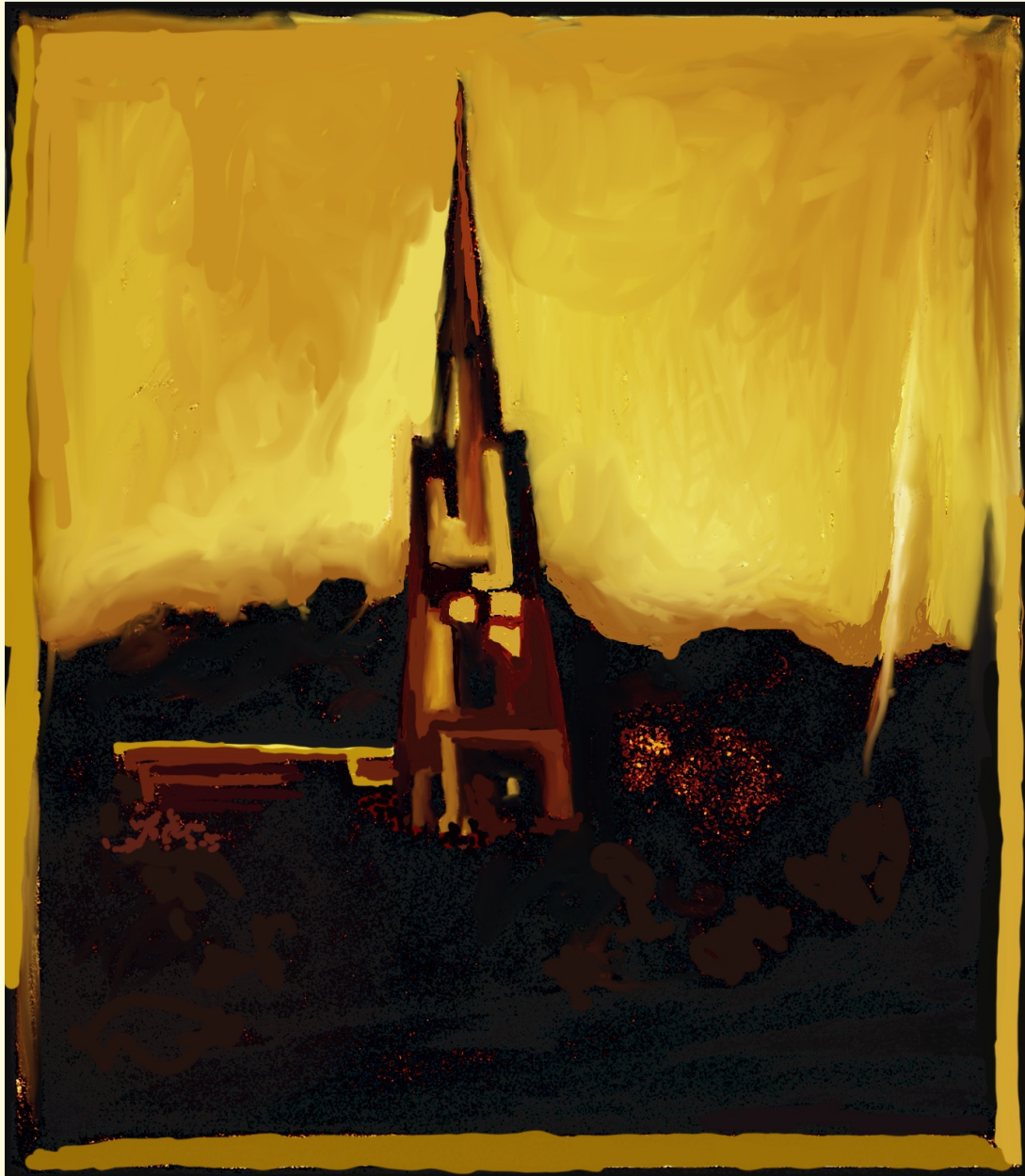














Wayne Reed Lougee, 2024

Losing It

Some are born to move the world
To live their fantasies
But most of us just dream about
The things we'd like to be

Rush

